The Boston Conservatory

MUSIC • DANCE • THEATER

1985-86

The Boston Conservatory

MUSIC • DANCE • THEATER

8 THE FENWAY / BOSTON, MASSACHUSETTS 02215
(617) 536-6340

This catalog was prepared in the Spring of 1985. The information herein is subject to change and amendment without notice.

Member of the New England Association of Schools & Colleges, Inc., the National Association of Schools of Music, and the National Association of Schools of Dance.

It is the policy of Boston Conservatory of Music not to discriminate on the basis of sex, race, color, religion, age, national origin, or handicap in its admissions, financial aid or employment policies.

"This school is authorized under Federal law to enroll nonimmigrant alien students."

Academic Calendar

1985 - 1986

August:

31 (SA)	Dorms open at 9:00 a.m. New student arrival; cafeteria opens with dinner for new students and orientation workers only

September:

1 (SU)	New student orientation begins
2 (MO)	Returning student arrival; cafeteria begins full service with dinner; orientation continues
3 (TU)	Registration for new students and non-preregistered returning students; placement examinations
4 (WE)	Returning student registration; placement examinations
5 (TH)	First day of classes
6 (FR)	Ensemble auditions (Music Division)

October:

14 (MO)	Columbus Day; no classes, staff holiday, buildings open on limited schedule, library closed

November:

9 (SA)	Library and main building begin extended hours
11 (MO)	Veterans Day; no classes, staff holiday, buildings open on limited schedule, library closed
12 (TU)	Follow *MONDAY* schedule of all classes, lessons and rehearsals
26 (TU)	Classes end *10* PM
Nov 27 - Dec 1	Thanksgiving recess, academic buildings closed, no food service

December:

2 (MO)	Cafeteria opens with breakfast
11 (WE)	Last day of classes
12-18	Examinations and juries
18 (WE)	Cafeteria closes after lunch, dormitories close at 6:00 p.m.
19-Jan. 11	Semester break, academic buildings open weekdays 9-5, dormitories *closed,* library closed

January:

12 (SU)	Dormitories open at noon (no food service)
13-14	Registration (cafeteria opens with breakfast)
15 (WE)	Martin Luther King Day; no classes, staff holiday, buildings open on limited schedule, library closed
16 (TH)	Second semester classes begin

February:

17 (MO)	Presidents Day; no classes, staff holiday, buildings open on limited schedule, library closed

March:

14 (FR)	Cafeteria closes after dinner
15 (SA)	Dorms close at noon
15-23	Spring recess, dormitories closed, academic buildings open weekdays 9-5
23 (SU)	Dormitories open at noon
24 (MO)	Cafeteria opens with breakfast
30 (SU)	Easter holiday, library closed

April:

5 (SA)	Library and main building begin extended hours
21 (MO)	Patriots Day; no classes, staff holiday, buildings open on limited schedule, library closed
22 (TU)	Follow *Monday* schedule of all classes, lessons and rehearsals
30 (WE)	Last day of classes

May:

1-9	Examinations and juries
9 (FR)	Cafeteria closes after dinner
10 (SA)	Commencement — dorms close at 6:00 p.m.

June:

8 (SU)	Dormitories open at noon for summer session

June 9 through August 1 — Summer Dance program

June 23 through August 1 — Summer session

August:

1 (FR)	Dorms close at 6:00 p.m.

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Officers of the Institution

BOARD OF TRUSTEES

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William B. Dederer, *Dean*
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Bobbi Ausubel, *Chairperson, Theatre Division*
Richard Castiglione, *Chairperson, Music Division*
Julie Budelis, *Chairperson, Liberal Arts Department*

MUSIC DIVISION

chairpersons

John Moriarty, *Opera*
Douglas Bish, *(Acting) Music Education*
Andrea Olmstead, *Music History and Literature*
Christopher Roze, *Theory & Composition*

coordinators

Neil Anderson, *Guitar*
James David Christie, *Organ and Harpsichord*
Thomas Hill, *Chamber Music*
Jung-Ja Kim, *Piano*
Allen Lannom, *Choral Activities*
Attilio Poto, *Woodwinds*
Arthur Press, *Percussion*
Mary Saunders, *Voice*
Robert Pettipaw, *Brass*

President's Statement

In opening this catalog, you are taking the first step toward a commitment which will affect the rest of your life. Past joys and successes have led you to contemplate a career in the Performing Arts. Future joys and successes will be in direct proportion to the degree of commitment you make to your profession.

The mission of *Boston Conservatory* is to assist you in achieving your goal in every way possible. The unique nature of our institution, in which music, dance and theatre are taught, studied, performed, and enjoyed, provides an atmosphere wherein *involvement* is the byword. Our school is purposefully small in size to assure much individual attention to the growth and development of each future artist. Students are provided with constant opportunities to expand their knowledge and performance skills. The level of achievement you ultimately reach will in large part be determined by your present initiative and dedication.

The Performing Arts are noble professions. Whether you aspire to perform, compose, teach, or direct, be assured that the entire Conservatory family stands with me in pledging our support and assistance in helping you reach your goal.

William A. Seymour,
President

General Information

A SHORT HISTORY

Boston Conservatory of Music was founded February 11, 1867, by the eminent musician, Julius Eichberg, under whose leadership the Conservatory gained a standing among leading music schools, attracting students from all parts of the country.

Following the death of Mr. Eichberg in 1893, the Conservatory came under the direction of R. Marriner Floyd, with noted organist and composer, Herman P. Chelius, serving as musical director. The school was first incorporated under the laws of the Commonwealth of Massachusetts in 1896, with reorganizations in 1905 and 1914.

In 1920, Agide Jacchia, an honor graduate of the *Conservatorio di Pesaro,* was appointed director. For ten years conductor of the Boston Pops Orchestra (1917-1926), his knowledge and wide experience proved of inestimable value in establishing the prestige of the Conservatory. He continued as director until his death in 1932 and was succeeded for a short time by his widow, Mme. Ferrabini Jacchia.

In 1933, the Conservatory came under the leadership of Albert Alphin, a former pupil and teacher at the school. He was responsible for reorganizing the school as a non-profit institution, acquiring its present complex of buildings on The Fenway and the construction of the theatre building in 1949. Innovations under his guidance included the formulation of the Music Education Department in 1933 and the establishment of the theatre and dance departments, offering baccalaureate degrees. This combination was unique in making the school one of the first conservatories in the country to offer professional training in the three performing arts.

In 1967, in the hundredth year of the Conservatory, George A. Brambilla was elected as fifth president of the Conservatory, having served as Dean since 1963. It was during his tenure that further recognition was granted the Conservatory by national and regional accrediting agencies. The expansion of facilities allowed for dramatic growth of student body and faculty, enhancing the Conservatory's standing in the educational community.

In 1979, Dale A. DuVall, formerly vice-president for business operations, was appointed president. During his administration many business functions were modernized and a system of automatic data processing was instituted in the business and registrar's offices.

William A. Seymour was appointed seventh president of the Conservatory in August, 1981, following an affiliation with the Conservatory extending back to 1967 when he served as associate dean and director of the chorale. Mr. Seymour brings to the Conservatory his many years of expertise in administration in arts education. He has addressed himself to the development of student resources, continuing to cultivate an outstanding professional faculty, and offering the highest quality education in the three performing arts.

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The Boston Conservatory is committed to the belief that performance is fundamental to any career in the arts, and it is with this belief that the Conservatory seeks to develop performance skills in all students. The faculty of performing artists, composers, and scholars has an earnest commitment to teaching and encouraging students in all areas of their art.

It is the purpose of *Boston Conservatory* to provide professional training in the three performing arts reinforced by a sound general education that will make its graduates more resourceful as performers and teachers. The numerous graduates now successfully active as professionals and as teachers speak for the realization of this purpose. To its continued realization, the faculty and administration are wholeheartedly devoted.

PUBLIC PERFORMANCES

The Conservatory offers a full schedule of public performances. Indeed, proficiency in performance is regarded as fundamental to an education in the arts. More than 250 public performances are offered to Boston audiences throughout the academic year from faculty and student solo and chamber music recitals, senior dance projects, workshops, and major department performances by the Boston Conservatory Dance Theatre, the Boston Conservatory Theatre Company, the Opera Theatre, the Symphony Orchestra, and the Wind Ensemble.

Faculty and guest artists appear frequently throughout the year. Regular attendance at these performances and participation by students is a vital part of the educational experience at the Conservatory.

ENSEMBLES IN RESIDENCE

The Boston Conservatory Dance Theater is a company comprised of professional teachers, graduates, qualified students and guest artists. All are trained in ballet, modern, jazz, tap, and ethnic techniques. Programs reflect the diversity of choreographic styles from the traditional past to the present. The company presents concerts, lecture demonstrations, and children's performances, and is available to educational societies, colleges and schools.

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The Boston Chamber Music Society, originally named the Boston Conservatory Chamber Players, was formed in 1981 to showcase the Conservatory's young instrumental faculty in performances of the great 19th and 20th century chamber music masterpieces. The Chamber Music Society continues in residence at the Boston Conservatory, where most of its twelve artist-members are on the faculty.

In December of 1982, the Society gave its New York debut at the Merkin Concert Hall of the Abraham Goodman House. During July of 1984, members of the Society made a tour of France, including an appearance in Dijon at the Festival des Nuits de Bourgogne. During the 1984-85 season, in addition to its subscription season at Sanders Theatre, the Society performed at the University of Massachusetts, Dartmouth College, the University of Connecticut, the University of Maine, the Danbury (CT) Concert Society, and the Collins Center in Andover, MA.

The Emmanuel Wind Quintet was formed in 1975 to prepare and perform Arnold Schoenberg's monumental Wind Quintet. Since that time, the Quintet has performed extensively throughout the eastern United States, playing not only the Schoenberg but most of the important twentieth century wind quintet literature. By performing music primarily of this century, the Emmanuel Wind Quintet presents the best of the literature, a repertoire which ranges in style from the music of Villa-Lobos and Neilsen to that of Carter and Druckman. The quintet presents a series of concerts at the Conservatory, and master classes throughout the year.

PERFORMING ORGANIZATIONS

Boston Conservatory Dance Theatre
Boston Conservatory Theatre Company
Opera Theatre
Symphony Orchestra
Wind Ensemble
Chamber Ensembles
- Brass Ensembles
- Contemporary Ensemble
- Collegium Musicum
- Guitar Ensemble
- String Ensembles
- Vocal Performance Class
- Woodwind Ensembles

Jazz Ensemble

Students who demonstrate outstanding performance ability are invited to audition for solo appearances with the major performing organizations.

STUDENT LIFE

STUDENT GOVERNMENT. The administration, faculty, and student body enthusiastically support the Student Government Organization. Officers to the Student Government are elected annually from the student body and represent Music, Dance, and Theatre Divisions. A working association between Student Government and the faculty, administrative family, and board of trustees, assures that students are kept aware of vital Conservatory issues and have an opportunity to contribute to the operations and long range planning of the institution.

DORMITORY LIFE. Conservatory residences provide a setting in which students from all Divisions have the opportunity to interact and socialize.

The residence staffs and students work together to plan special events throughout the year, such as a free film series, coffeehouses, post-recital receptions, holiday parties, and formal and informal dances. Non-resident Conservatory students are also welcome to attend most of these activities.

SIGMA ALPHA IOTA FRATERNITY. Membership in this international professional fraternity for women in the field of music is based on scholarship, musicianship, personality, and character. Undergraduate students and faculty members of schools throughout the world are members of this organization. Overall membership includes alumnae, patronage, and honorary members, among whom are prominent concert artists, teachers, composers, and art patrons of exceptional musical standing.

PHI MU ALPHA SINFONIA FRATERNITY. This is a professional music fraternity dedicated to the advancement of music and to brotherhood among men engaged in music or music-related activities. Membership includes students, conductors, performers, composers, arrangers, teachers, publishers, radio and TV personalities, etc. A candidate for membership is selected by a chapter vote based upon his character and his musicial and academic qualification.

The Sinfonia Foundation is a fraternity-sponsored corporation whose purpose is to extend the professional and philanthropic activity of Phi Mu Alpha Sinfonia. The Foundation provides grants for scholarship and research in music, encourages the creation of new works through a commissioning program, and extends support to worthwhile projects involving music or music-related activities. The primary purpose of this fraternity is to encourage and actively promote the highest standards of creativity, performance, education, and research in music in America.

MUSIC EDUCATORS NATIONAL CONFERENCE. The Conservatory's Chapter 336 of MENC is a student chapter of the national organization and is affiliated with the Massachusetts Music Educators Association. The purposes of the chapter are as follows: to improve the professional competence of the membership through workshops, demonstrations, and clinics which supplement the music education major's curriculum; to communicate the achievements and concerns of the profession to the student members; to serve as a channel of communication to others within the profession, at the Conservatory and at other institutions; and to help maintain close contact with outstanding professional teachers.

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Some recent chapter activities include Dalcroze Eurhythmics Workshops, a marching band clinic, recitals, fundraising drives, presentations at Massachusetts All-State Conventions, attendance at state conventions, and workshops. Chapter 336 presents a commencement award to the music education senior who is voted by the Chapter as the outstanding musician and scholar who has contributed significantly to the Music Education program and the Chapter.

ARTS IN BOSTON. Boston is rich in cultural activities and organizations. Symphony Hall, home of the Boston Symphony Orchestra, is within the neighborhood, as is the Museum of Fine Arts. The Boston Ballet, Opera Company, and the many professional and non-professional theatres offer an almost endless variety of entertainment activities.

PRO-ARTS CONSORTIUM. The Boston Conservatory is a member of the Pro-Arts Consortium of five schools in the Back Bay area. Through the Consortium, students are offered both formally and informally the opportunity to enrich their experience with the arts through contact with students and faculty from The Boston Architectural Center, The School of The Museum of Fine Arts, Massachusetts College of Art and Emerson College. Information on cross registration is available from the registrar.

THE ALBERT ALPHIN MUSIC LIBRARY

The Albert Alphin Music Library, located on the second floor of the main administration building at 8 The Fenway, houses a specialized collection of books, scores, periodicals and audio-visual materials supportive of the curricula at the Conservatory. Particular strengths are in the areas of music performance, music history and literature, music education, opera, musical theatre, world drama, dance history, dance notation, and choreography. Additionally, there is a representative core collection of college-level books in the liberal arts. Standards for collection development and operational procedures are followed as set by various professional organizations. To meet the needs of the faculty and students, the library increases its holdings substantially each year. The total collection is estimated at 40,000 volumes.

The complete works of major composers and a broad representation of minor and contemporary composers are represented through the 1,700 volumes of urtext editions of *Gesamtausgaben,* collections of study scores, performing editions, and sound recordings. Performing editions include repertoire for orchestra, string orchestra, chamber orchestra, concert band, chamber ensembles, stage band, chorus and solo instruments, notably keyboard and guitar. An extensive collection of opera scores and libretti, including many rare editions, along with scores for *lieder* and art songs, form the vocal repertoire collection. Also housed are the compositions of Boston Conservatory faculty and composition majors, along with Boston Conservatory masters degree theses in music education.

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A noteworthy collection is the Jan Veen-Katrine Amory Hooper Memorial Collection containing many rare and foreign books on dance and art. Within the dance section, which contains books on dance history, biography, dance forms, and choreography, is a special collection on the subject of dance notation. Represented here is the chronological development of the Sutton Movement Shorthand. Created by former faculty member, Valerie Sutton, it is an innovative system of movement notation for dance in use nationally with a broad range of applicability, such as working with the deaf. Visual aids include video tapes of faculty and student choreography and performances, and slides on dance and art history.

Listening facilities are housed in both the Main Library and the Music Education Resource Center, which also contains a specialized collection of print and non-print teacher training materials. Audio-visual equipment includes listening tables equipped for individual or group use with turntables, reel-to-reel, and cassette tape decks, as well as a video tape receiver and deck, and slide, film, and filmstrip projectors. In addition to phonograph recordings of musical repertoire from the earliest history to the present, there are audio and video tape archives of Conservatory performances by all three divisions and recordings of plays, speech dialects, operas, operettas, musical theatre works, and the spoken arts.

The Library's resources are supplemented by the wealth of academic and special libraries to be found in the Boston area notably in those sixteen libraries comprising the Boston Area Music Libraries (BAML). Visitor passes for research purposes may be obtained and materials may be borrowed through the inter-library loan system which also gives users access to libraries across the nation. The famous Boston Public Library with its history collections is easily available due to proximity. The Conservatory Library's growth is regularly enhanced by benefactors whose contributions to a broad range of the Library's many collection areas are deeply appreciated.

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The Library is open 76 hours per week, with reference service available at all times. Prior to examinations, hours are extended. During the academic year, Library hours are:

M - Th ..... *8:00 AM - 10:00 PM*
F ..... *8:00 AM - 5:00 PM*
Sa ..... *10:00 AM - 5:00 PM*
Su ..... *1:30 PM - 5:30 PM*

Closed during all school holidays. Prior to examinations the Library is open until 10:45 PM, Monday through Thursday.

Summer hours are:

M - F ..... *8:30 A.M. - 4:30 PM*
Closed Saturdays & Sundays.

A handbook explaining policies and procedures is available in the Library. Materials circulate to Boston Conservatory students, faculty, staff, and alumni. Outside students may borrow only through the inter-library loan system. Borrowing by community musical organizations is on a rental basis only, and must be approved by the Head Librarian. Guests are requested to make an appointment prior to visiting the Library.

Curricula

MUSIC DIVISION/PERFORMANCE

DEGREES
Bachelor of Music
Artist Diploma
Conservatory Diploma
Master of Music

GUITAR

Neil Anderson
Robert Guthrie

The guitar training program at *Boston Conservatory of Music* provides the guitarist with an opportunity to acquire skills essential for his professional career with respect to performing and teaching.

Guitar majors give public recitals in their Junior and Senior years, as the culmination of weekly lessons with their applied instructors. Chamber Music is an integral part of the program. Eight semesters of Guitar Ensemble help ensure a comprehensive knowledge of the ensemble literature as well as a thorough understanding of research and interpretation techniques.

The Guitar major carefully studies the art of teaching in the Guitar Pedagogy class. Guitar Literature and Research Techniques classes provide a broader knowledge of the instrument and the music written for it. The Repertoire Performance class is a weekly opportunity for the guitarist to improve his performing abilities.

Guitar students have frequent opportunities to play early music in the Collegium Musicum and new music in the Contemporary Ensemble.

bachelor of music
guitar major

Freshman	*Credits*
Guitar	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core I & II	6
*Guitar Literature	2
Guitar Ensemble	2
Major Musical Organization	2

Sophomore	*Credits*
Guitar	8
Piano Class	2
Ear Training	4
Harmony	4
Music History	4
Guitar Repertoire Class	1
Liberal Arts Core III & IV	6
Guitar Ensemble	2
Major Musical Organization	2

Junior	
Guitar & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Conducting	2
Music History	4
Guitar Repertoire Class	1
*Guitar Pedagogy	2
Liberal Arts Core V & VI	6
Guitar Ensemble	2
Major Musical Organization	2

Senior	
Guitar & Senior Recital	8
Theory Elective	4
Instrumentation	2
Composition	4
Research Techniques	2
Psychology	3
Liberal Arts Electives	9
Guitar Ensemble	2
Major Musical Organization	2

*Offered in alternate years only

conservatory diploma
instrumental major

Freshman	*Credits*
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Major Musical Organization	2

(cont'd)

Sophomore

Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Junior

Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Senior

Major Instrument & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music Ensemble	2
Major Musical Organization	2

master of music degree
instrumental performance major

Applied Instrument	12
Introduction to Graduate Studies	2
Music History Electives	6
Approved Electives	12

Each candidate for the degree Master of Music with a major in Performance will be required to present a full-length public recital demonstrating high artistic accomplishment. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital.

KEYBOARD

James David Christie, *Organ & Harpsichord*
H. Wilfred Churchill, *Piano*
George Faxon, *Organ*
Jacqueline Gourdin, *Piano*
Chandler Gregg, *Piano*
Jung-Ja Kim, *Piano*
Alfred Lee, *Piano & Harpsichord*
Harriet Lundberg, *Piano*

The Piano faculty stress the complete preparation of students in all aspects of their pianistic careers. Intensive individual study directed to building solid technical competence and broad musical knowledge is the focus of the student-teacher relationship and culminates in the Junior and Senior recitals. In addition, students are urged to perform on a regular basis in master classes and formal 'concert hour' presentations.

The Organ faculty also stress excellence in performance and the exposure to a wide variety of repertoire and styles. Church music courses are offered to help provide students with a broader knowledge of the art.

bachelor of music
organ major

Freshman	*Credits*
Organ	8
Piano or Harpsichord	2
Ear Training	4
Harmony	4
Voice Class (M.E. 24)	1
Liberal Arts Core I & II	6
German	6
Major Musical Organization	2

Sophomore	
Organ	8
Ear Training	4
Harmony	4
Music History	4
Organ Literature	4
History of the Organ	2
Conducting	2
Liberal Arts Core III & IV	6
Major Musical Organization	2

(cont'd)

Junior

Organ & Junior Recital	8
Conducting	2
Counterpoint	4
Form & Analysis	4
Church Music	4
Music History	4
Liberal Arts Core V & VI	6
Major Musical Organization	2

Senior

Organ & Senior Recital	8
Choral Methods (M.E. 25)	4
Composition	4
Keyboard Harmony	2
Service Playing	2
Psychology	3
Liberal Arts Electives	3
Major Musical Organization	2

bachelor of music
piano major

Freshman	*Credits*
Piano	8
Ear Training	4
Harmony	4
Keyboard Sightreading	2
Keyboard Harmony	2
Piano Literature	2
Liberal Arts Core I & II	6
Major Musical Organization	2

Sophomore	*Credits*
Piano	8
Ear Training	4
Harmony	4
Piano Ensemble	2
Music History	4
Liberal Arts Core III & IV	6
Psychology	3
Major Musical Organization	2

cont'd.

Junior

Piano & Junior Recital	8
Accompanying	2
Theory or Music History Electives	4
Form & Analysis	4
Counterpoint	4
Music History	4
Liberal Arts Core V & VI	6
Major Musical Organization	2

Senior

Piano & Senior Recital	8
Chamber Music Ensemble	2
Piano Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Liberal Arts Electives	9
Major Musical Organization	2

conservatory diploma
instrumental major

Freshman	*Credits*
*Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Major Musical Organization	2

Sophomore

*Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

(cont'd)

Junior

Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Senior

Major Instrument & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music Ensemble	2
Major Musical Organization	2

**When piano is the major instrument, 10 credits are granted for study during Freshman & Sophomore years and Piano Class is eliminated.*

master of music degree

instrumental performance major

Applied Instrument	12
Introduction to Graduate Studies	2
Music History Electives	6
Approved Electives	12

Each candidate for the degree Master of Music with a major in Performance will be required to present a full-length public recital demonstrating high artistic accomplishment. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital.

artist diploma in organ

A minimum of four semesters of applied organ lessons (one hour per week) five credits per semester.

Two full length recitals.

One project (lecture, lecture-recital, public master class) with approval and evaluation of advisor and Dean — four credits.

This diploma is intended for outstanding performers regardless of their previous graduate study.

STRINGS & HARP

Lynn Chang, *Violin*
Stephanie Chase, *Violin, Chamber Music*
Bruce Coppock, *Violoncello*
Katherine Murdock, *Viola, Chamber Music*
James Orleans, *Contrabass*
Louise Came Pappoutsakis, *Harp*
Henri Portnoi, *Contrabass*
Alfred Schneider, *Violin*
Ronald Thomas, *Violoncello*
Vyacheslav Uritsky, *Violin*
Michael Zaretsky, *Viola*

The String faculty strive to develop the technical proficiency and the musical maturity of their students through an intensive studio experience. Special emphasis is placed on orchestral training and chamber music coaching. In addition, students enjoy an association with master teachers and guest artists in master classes, performance classes, and in the preparation of chamber concerts which are scheduled throughout the year.

The faculty of nationally known performers includes members of the Boston Symphony Orchestra. Together, the string faculty bring to their students many years of performing and teaching experience, and are devoted to the development of young string players.

The curricular structure and requirements are designed to allow students a minimum of 4 hours practice time daily.

The Scholarship Quartet has been established to assist four outstanding musicians in realizing their professional potential through specialized instruction and coaching. Other chamber music groups coach weekly and perform in regularly scheduled chamber music concerts. The many performing organizations and the proximity of the Dance and Theatre divisions provide interested students with other performing opportunities.

Instruction in Harp is available both as a major field of study, and as a supplement to those majoring in other areas. Emphasis is placed on solo and ensemble playing.

bachelor of music
string & harp majors

Freshman	*Credits*
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Liberal Arts Core I & II	6
Major Musical Organization	2

(cont'd)

Sophomore

Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Conducting	2
Music History	4
Chamber Music Ensemble	2
Liberal Arts Core III & IV	6
Major Musical Organization	2

Junior

Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Psychology	3
Liberal Arts Core V & VI	6
Liberal Arts Elective	3
Major Musical Organization	2

Senior	*Credits*
Major Instrument & Senior Recitals	8
Pedagogy	2
Music Electives	4
Instrumentation	2
Composition	4
Chamber Music Ensemble	2
Liberal Arts Electives	6
Major Musical Organization	2

conservatory diploma
instrumental major

Freshman	*Credits*
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Major Musical Organization	2

Sophomore

Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Junior

Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Senior

Major Instrument & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music Ensemble	2
Major Musical Organization	2

master of music degree
instrumental performance major

Applied Instrument	12
Introduction to Graduate Studies	2
Music History Electives	6
Approved Electives	12

Each candidate for the degree Master of Music with a major in Performance will be required to present a full-length public recital demonstrating high artistic accomplishment. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital.

VOICE

Beatrice Dobelle
Robert Honeysucker
Grace Hunter
Bruce Kolb
Lillian Lee
Barbara McClosky
David Blair McClosky
Elisabeth Phinney
Iride Pilla
Mary Saunders

The Voice program at the Conservatory is designed to assist the young singer to achieve technical proficiency and build a foundation which will lead to a true mastery of the art of good singing. Every aspect of the vocal art is developed, including solo and choral techniques. A significant portion of the course structure is devoted to the study of languages and their pronunciation on the stage.

Performance is considered of principal importance to all students, both majors and concentrates, and performance skills are developed through solo and ensemble performing in recital, in opera, and with instrumental groups. Formal Junior and Senior Recitals are presented by all voice majors; Senior Recitals are presented by voice concentrates. Students are expected to perform appropriate literature from all periods and genres, including the German *lied,* the French *Melodie,* and contemporary art song.

There are outstanding opportunities for the singer who demonstrates potential and artistic dedication, to make significant strides toward a successful career in singing.

bachelor of music
voice major

Freshman	*Credits*
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core I & II	6
Italian	6
Major Musical Organization	2

Sophomore	*Credits*
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core II & IV	6
German	6
Major Musical Organization	2

Junior

Voice & Junior Recital	8
Pedagogy	2
Diction	4
Music History	4
Vocal Performance Class	2
Liberal Arts Core V & VI	6
French	6
*Major Musical Organization	2

Senior

Voice & Senior Recital	8
Vocal Coaching	4
Music History	4
Conducting	2
**Vocal Literature	4
Vocal Performance Class	2
Music/Liberal Arts Electives	4/6
*Major Musical Organization	2

**Students accepted to Opera Studio (by audition) will receive 3 credits per semester as Major Musical Organization.*

***Students accepted to Opera Studio may elect Vocal Literature at additional cost.*

conservatory diploma
voice major

Freshman	*Credits*
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Italian	6
Major Musical Organization	2

Sophomore

Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Music History	4
German	6
Major Musical Organization	2

(cont'd)

Junior	*Credits*
Voice & Junior Recital	8
Diction	4
French	6
Music History	4
*Major Musical Organization	2

Senior	
Voice & Senior Recital	8
Coaching	4
**Vocal Literature	4
Vocal Pedagogy	2
Conducting	2
*Major Musical Organization	2

**Students accepted to Opera Studio (by audition) will receive 1 credit per semester as Major Musical Organization.*

***Students accepted to Opera Studio may elect Vocal Literature at additional cost.*

master of music degree
voice performance major

	Credits
Applied Voice	12
Introduction to Graduate Studies	2
Music History Electives	6
*Approved Electives	12

**Voice Majors selected for participation in the Opera Program may earn 16 credits of electives, 4 credits per semester.*

Each candidate for the degree Master of Music with a major in Performance will be required to present a full-length public recital demonstrating high artistic accomplishment. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital.

WINDS & PERCUSSION

Walter Brauer, *Trombone*
Donald Bravo, *Bassoon*
Leone Buyse, *Flute*
Richard Castiglione, *Trumpet*
Peter Chapman, *Trumpet*
Fredric Cohen, *Oboe*
Peter Cokkinias, *Clarinet*
William Grass, *Flute*
Thomas Hill, *Clarinet, Chamber Music*
Lawrence D. Isaacson, *Trombone*
Christopher Krueger, *Flute*
Philip Long, *Bassoon*
Peggy Pearson, *Oboe*
Robert Pettipaw, *Trumpet*
Attilio Poto, *Clarinet*
Richard Plaster, *Bassoon*
Arthur Press, *Percussion*
Kenneth Radnofsky, *Saxophone*
Chester Roberts, *Tuba, Euphonium, Brasses*
Donald Sanders, *Trombone*
Chester Schmitz, *Tuba*
Fenwick Smith, *Flute*
Walter V. Tokarczyk, *Percussion*
Jay Wadenpfuhl, *Horn*

The program of study for Wind and Percussion players is designed to allow the development of the student's technical and musical skills in orchestral, wind ensemble, and chamber music literature, as well as in the solo repertoire for his instrument.

Programs of study include not only private instruction in the principal instrument, but also keyboard training, theory, music history and literature, composition, conducting, and a wide variety of liberal arts courses. There is an emphasis on the concept of intelligent performance along with the cultivation of a spirit of the ensemble.

All students must perform at least one public recital which demonstrates a high degree of artistry, and outstanding performers may audition for solo appearances with major performing organizations.

bachelor of music
wind & percussion majors

Freshman	*Credits*
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Liberal Arts Core I & II	6
Major Musical Organization	2

Sophomore	
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Conducting	2
Music History	4
Chamber Music Ensemble	2
Liberal Arts Core III & IV	6
Major Musical Organization	2

Junior	
Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Psychology	3
Liberal Arts Elective	3
Liberal Arts Core V & VI	6
Major Musical Organization	2

Senior	
Major Instrument & Senior Recital	8
Pedagogy	2
Music Electives	4
Instrumentation	2
Composition	4
Chamber Music Ensemble	2
Liberal Arts Electives	6
Major Musical Organization	2

conservatory diploma
instrumental major

Freshman	*Credits*
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Major Musical Organization	2

Sophomore	
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Junior	
Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Senior	
Major Instrument & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music Ensemble	2
Major Musical Organization	2

master of music degree
instrumental performance major

Applied Instrument	12
Introduction to Graduate Studies	2
Music History Electives	6
Approved Electives	12

Each candidate for the degree Master of Music with a major in Performance will be required to present a full-length public recital demonstrating high artistic accomplishment. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital.

OPERA

DEGREES
Bachelor of Music
Master of Music
Artist Diploma

John Moriarty, *Director and Conductor*
Cecelia Schieve, *Assistant Director, Improvisation*
John Douglas, *Musical Assistant, Diction*
Jeffrey Stevens, *Opera Assistant*
Reed Woodhouse, *Musical Assistant*
Ruth Sandholm Ambrose, *Ballet, Movement*
Sheila Murphy, *Movement*
Melodie Arterberry, *Mime, Movement*
Pamela Charpentier, *Stage Make-up*

The opera training program is a comprehensive course of study designed to prepare the singer in the various skills needed by the present-day performer.

Special emphasis is given to the study of scenes and arias from the standard repertoire. Scenes and arias which have been prepared under the supervision of the artist-faculty are presented before the public in a series of scenes programs which are scheduled at regular intervals throughout the Fall.

Weekly instruction is given in Acting and Improvisation, French, Italian, and German Diction, Stage Make-up, Ballet, Movement, Mime and Aria Coaching. In addition, musical rehearsals are scheduled as necessary.

Two fully staged productions with orchestra are mounted during the Spring Semester for presentation to the public. The Opera Theatre has earned a reputation for providing productions of highest artistic merit and are frequently compared in the press with professional companies in the New England area.

In recent seasons, the Opera Theatre has presented productions of *The Ballad of Baby Doe, The Marriage of Figaro, The Bosom of Tiresias, Il Trittico, Dialogues of the Carmelites, Riders to the Sea, A Month in the Country, Signor Deluso, L'Egisto, Sancta Susanna,* the American premiere of *The Vampyre,* and the world premiere of *The Tell-Tale Heart.*

bachelor of music
opera preparation major

(Proposed)

Freshman & Sophomore (See Voice Curriculum page 24)

At the end of the Sophomore year, the undergraduate voice major may apply for admission to the course of study leading to the degree Bachelor of Music, with Major in Opera Preparation, and will study the following curriculum.

Junior	*Credits*
Voice	8
Vocal Performance Class	4
Vocal Pedagogy	2
Movement for Singers	2
Diction	4
Music History	4
Liberal Arts Core V & VI	6
French	6

Senior	*Credits*
Voice & Senior Recital or Major Operatic Role	8
Vocal Performance Class or Opera Studio	4
Coaching	4
Movement for Singers	2
Stage Make-up	2
Music History	4
Theory or Music History Elective	4
Liberal Arts Electives	6

master of music degree
opera performance major

(Proposed)

	Credits
Opera Studio or Theatre	6
Voice	12
Opera History	6
*Opera curriculum electives	12
Performance of major role or public recital	

artist diploma

	Credits
Opera Studio or Theatre	6
Voice	12
*Opera curriculum electives	12
Performance of a major role	

**All electives must be selected with the advice and consent of the Chairman of the Opera Department and the Graduate Division Coordinator from the following:*

Movement for Singers
Stage Make-up
Improvisation
Mime
Diction
Advanced Diction
Opera Characterization & Audition Techniques
Vocal Pedagogy

This diploma is intended for outstanding performers regardless of their previous graduate study.

CHORAL CONDUCTING

Walter Eisenberg, *Conducting*
James Johnston, *Choral Literature*
Allen Lannom, *Coordinator of Choral Activities, Choral Conducting, Choral Literature*
William A. Seymour, *Choral Conducting*

The Boston Conservatory Master of Music Degree in Choral Conducting is designed for conductors with professional choral experience. It is desirable, although not mandatory, that participants have access to their own choral group to use as a laboratory.

master of music degree
choral conducting major

(Proposed)

Curriculum:	Credits
Applied Conducting	6
Directed Study/Recital	6
Introduction to Graduate Studies	2
Applied Concentration	4
Music History Electives	6
Approved Electives	8

Eight credits of electives will be selected with the approval of the Graduate Advisor. Suggested electives include:

Choral Literature I
Choral Literature II
The Choral Conductor and the Orchestra
Choral Techniques and Interpretation
Additional Applied Concentration
Arranging
Solfege
Music History and Literature
Diction
Church Music

MUSIC DIVISION/COMPOSITION & THEORY

DEGREES
Bachelor of Music
Master of Music

John Clement Adams
Larry Bell
Chandler Gregg
Alfred Lee
Hugo Norden
Christopher Rozé

The Composition faculty endeavors to provide the student with the basic tools of the craft of composition.

A curriculum offering a thorough exploration of the theoretical subjects — harmony, counterpoint, and form — as well as private instruction in composition helps the student to become familiar with the techniques of various styles of the past and to discover his own mode of expression. Frequent composition concerts give the student the opportunity to hear his works performed in public.

The Composition faculty also offers the necessary theoretical foundation for non-composition majors. Studies in harmony, solfege, and form help the performer and teacher to develop a better understanding of the process of musical interpretation.

bachelor of music
composition major

Freshman	*Credits*
Composition	4
Applied Concentrate	4
Piano Class	2
Harmony	4
Counterpoint	4
Ear Training	4
Music Manuscript	1
Liberal Arts Core I & II	6
General Psychology	3
Major Musical Organization	2

Sophomore	
Composition	4
Applied Concentrate	4
Piano Class	2
Harmony	4
Counterpoint	4
Ear Training	4
Instrumentation	2
Music History	4
Liberal Arts Core III & IV	6
Major Musical Organization	2

Junior	
Composition	8
Applied Concentrate	4
Harmony	4
Form & Analysis	4
Instrumentation	2
Music History	4
Psychology	3
Liberal Arts Core V & VI	6
Major Musical Organization	2

Senior	
Composition	8
Applied Concentrate	4
Counterpoint	4
Conducting	2
Music Electives	4
Liberal Arts Electives	9
Major Musical Organization	2

master of music degree
composition major

	Credits
Composition	12
Introduction to Graduate Studies	2
Applied Music	4
Music History Electives	6
Approved Electives	8

In addition to the above, Graduate Composition majors are required to prepare a thesis. The thesis will be one of the following:

1. An original composition scored for full orchestra and requiring not less than 15 minutes in performance. The composition may be for chorus, solo voice or an instrument with orchestral accompaniment.
2. An original composition for chamber orchestra requiring not less than 15 minutes in performance.
3. An original orchestral composition scored for full orchestra, requiring not less than 10 minutes in performance, and a shorter work for chorus or an instrumental combination requiring not less than 5 minutes in performance.

Two bound scores of the thesis must be presented to the Dean no less than *two weeks* prior to the date of graduation. In addition, graduate students in composition are required to present a full recital of approximately 40 minutes duration of their original compositions.

MUSIC DIVISION / MUSIC EDUCATION

DEGREES
Bachelor of Music
Master of Music

Douglas Bish
Claire Kanter
Thomas Leonard
Carol Nicolucci
Sandra Nicolucci
Chester Roberts
Alphonse Tatarunis
Walter Tokarczyk

Boston Conservatory recognizes its responsibility to student and community alike and to the pursuit of excellence in its preparation of musician-teachers for the future. Only through comprehensive training will the beginning educator be able to meet the needs of contemporary schools.

Music Education Majors are given the unique opportunity to spend 8 full semesters in direct contact with learners in Greater Boston schools. Through field internship and senior student teaching, each student gains experience in instrumental, vocal, general music, and special education classes at the elementary, middle, and high school levels. (cont'd)

An intensive series of Core courses coupled with a comprehensive program of instrumental and choral methods courses allows the students to develop the diversity so essential to becoming a successful teacher in today's schools.

A new breed of young music teachers is needed . . . one which possesses the drive and stamina to welcome the adventure of a quickly changing world and a high degree of commitment to the furthering of excellence in arts education. *Boston Conservatory* seeks to share this adventure.

bachelor of music

music education major

Freshman	*Credits*
Music Education Core 1 & 2	2
Applied Concentrate	4
Piano Class or Accompanying (if piano concentrate)	2
Guitar Class	1
Harmony	4
Ear Training	4
Voice Class or Diction (if voice concentrate)	1
Liberal Arts Core I & II	6
General Psychology	2
Educational Psychology	2
Woodwind Techniques	2
String Techniques	2
Eurhythmics	1
Percussion Techniques	1
Major Musical Organization	2

Sophomore	
Music Education Core 3 & 4	2
Applied Concentrate	4
Piano Class or Accompanying (if piano concentrate)	2
Harmony	4
Ear Training	4
Music History	4
Brass Techniques	2
Liberal Arts Core III & IV	6
Liberal Arts Elective	6
Major Musical Organization	2

Junior

Music Education Core 5 & 6	6
Applied Concentrate	4
Form & Analysis	4
Music History	4
Instrumental & Vocal Arranging	4
Conducting	2
Choral Techniques, Methods and Materials I & II	2
Instrumental Techniques, Methods and Materials I & II	2
Liberal Arts Core V & VI	6
Major Musical Organization	2

Senior

Music Education Core 7 & 8	2
Applied Concentrate and Recital	4
Philosophy of Education	2
Curriculum Development	2
Instrumental & Vocal Conducting Workshop	3
Choral Techniques, Methods and Materials III	2
Instrumental Techniques, Methods and Materials III	2
Student Teaching Practicum	9
Liberal Arts Elective	3
Major Musical Organization	2

master of music degree
music education major

(Option A)

	Credits
Introduction to Graduate Study	2
Thesis	6
Music Education Electives	12
Applied Music	4
Music History Electives	6
Approved Electives	2

The Option A course requires the preparation of a thesis concerning an approved topic of interest and importance in the field of Music Education. Preparation of the thesis will be under the guidance of a faculty advisor. Two bound copies of the thesis must be submitted to the Dean *two weeks* prior to the date of graduation.

(cont'd)

(Option B)

	Credits
Introduction to Graduate Study	2
Music Education Electives	10
Applied Music	12
Music History Electives	6
Approved Electives	2

The Option B course requires the preparation and presentation of a full-length public recital demonstrating high artistic accomplishment. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator.

GRADUATE DIVISION

DEGREES
Master of Music in Music Performance
Master of Music in Choral Conducting
Master of Music in Composition
Master of Music in Music Education
Master of Music in Opera Performance
Artist Diploma in Opera Performance
Artist Diploma in Organ

William B. Dederer,
Coordinator

The Graduate Division offers courses leading to Master of Music degrees with Majors in Applied Music, Choral Conducting, Composition, Music Education, and Opera Performance. Those who hold Bachelor of Music degrees or other equivalent baccalaureate degrees with major in music from a school of recognized standing, are eligible to apply for admission. Records of undergraduate studies presented for entrance must represent work equivalent in quality and content to that prescribed for similar undergraduate degrees at *Boston Conservatory.*

GENERAL REQUIREMENTS. The minimum requirements for the Master of Music degree is the completion of 32 credit hours of study, 26 of which must be earned in residence at the Conservatory. An overall average of B (3.0) or better must be earned, with no grade below B allowed in the major applied area. D and E grades carry no credit toward a degree. It may be assumed that completion of a graduate program will require at least 4 semesters of study.

Applied majors, or music education majors electing the recital option, are required to earn all of their applied music credits with *Boston Conservatory* faculty.

Examinations will be administered during the week before the beginning of each semester in theory, ear training, and music history. Deficiencies, if any, will require prerequisite study without academic credit, and at additional cost. Prerequisites must be completed during the first two semesters of graduate study. A change of major from the undergraduate level will usually involve the fulfillment of prerequisites.

All graduate programs, including electives and changes of program, must be approved by the Graduate Coordinator, and all degree requirements must be completed within 5 years of the date of matriculation.

Full-time graduate students are required to participate in rehearsals and performances of major musical organizations without academic credit.

Graduate electives must be chosen in accordance with the needs of the individual candidate in his chosen area of specialization and with the advice and consent of the Graduate Coordinator.

Candidates who have completed all course work, but have yet to complete thesis requirements, must enroll in "Thesis Continuation" for 1 credit per semester each term, exclusive of summers, until the thesis is completed.

Individual graduate curricula are found under department headings.

MAJOR MUSICAL ORGANIZATIONS

Richard Castiglione, *Instrumental*
Allen Lannom, *Chorale and Festival Chorus*
John Moriarty, *Opera*

The Major Musical Organizations of The Conservatory are an integral aspect of musical development for all music majors. All full-time music majors, both undergraduate and graduate are required to successfully participate in at least one Major Musical Organization during each semester of matriculation. Some curricula may require additional ensemble experiences.

Assignment to ensembles are made by audition. Ensemble offerings appear on page 52.

CHAMBER MUSIC

Thomas Hill, *Chairperson*
Neil Anderson
Lynn Chang
Stephanie Chase
James Christie
Fredric Cohen
William Grass
Jung Ja Kim
Katherine Murdock
Peggy Pearson
Robert Pettipaw
Arthur Press
Chester Roberts
Ronald Thomas
Michael Zaretsky

The Boston Conservatory places special emphasis on the importance of chamber music in the development of the well rounded musician. Students are assigned to appropriate ensembles each semester and coached by artist faculty who are themselves active in the chamber music scene not only in the greater Boston area, but also on the international level. Many chamber music coaches are members of the Conservatory's Ensembles in Residence (see pp. 8-9).

MUSIC HISTORY & LITERATURE

Andrea Olmstead, *Chairperson*
Bradley Pennington

The Music History and Literature program is constructed to serve the needs of the scholarly performer. All music majors study representative periods of music history and literature. Additional studies are allowed through elective courses.

Course content is based on the sequential study of a particular period with concentration on pertinent readings and listening assignments. The goal is a knowledge of composers, their music, and the context in which they are found.

THEATRE DIVISION

DEGREES
Bachelor of Fine Arts in Musical Theatre
Conservatory Diploma in Musical Theatre

Al Accardi, *Stage Make-up*
Bobbi Ausubel, *(Division Chairperson) Acting*
Fran Charnas, *Musical Theatre*
Neil Donohoe, *Musical Theatre*
Harlan F. Grant, *Chairman Emeritus*
Robert Ingari, *Accompanist/Musical Director*
Robert Leibacher, *Acting, Speech, Introduction to Theatre, Directing*
Ray Leghart, *Director of Technical Department, Stagecraft*
Geraldine Librandi, *Acting*
Steven McConnell, *Acting, Directing, Shakespeare*
Janet Rodgers, *Speech*
Ken Stanton, *Musical Theatre, Arranging, Musical Fundamentals*

The Musical Theatre curriculum is designed to provide comprehensive training for the actor-singer-dancer. Acting, speech, voice and dance form the basis of the program. For Musical Theatre majors who have had extensive dance training, and who display an outstanding aptitude, an additional concentrate in dance may be arranged.

Integral to the course work is a schedule of major productions and workshops which aim at providing immediate and continuous performance experience to test and stretch the developing performer.

Academic requirements further enhance the program by creating a context for understanding the theatre's contributions to man's cultural life.

Supervised experiences in directing and technical production complete the program, allowing the student personal contact with the total theatre experience.

bachelor of fine arts
musical theatre

Freshmen	*Credits*
Acting	6
Speech	4
Intro. to Theatre	3
Body Fundamentals 1 & 2	2
Ballet	1
Tap	1
Music Theatre Chorus	2
Stagecraft	4
Music Fundamentals	4
Stage Make-up	1
Voice (Private)	2
Liberal Arts Core I & II	6

(cont'd)

Sophomore

Acting	6
Speech	4
Body Fundamentals 3 & 4	2
Ballet	1
Tap	1
Musical Theatre	6
Stagecraft	2
Voice (Private)	2
Shakespeare	6
Liberal Arts Core III & IV	6

Junior *Credits*

Acting	8
Directing	4
Ballet	1
Modern	1
Jazz	1
Tap	1
Musical Theatre	6
Voice (Private)	2
History of Theatre	6
Liberal Arts	6

Senior

Acting	8
Speech	4
Directing*	6
Ballet*	1
Modern*	1
Jazz*	1
Tap*	1
Musical Theatre	6
Voice (Private)	2
Modern Drama	6

conservatory diploma
musical theatre major

Freshman *Credits*

Acting	6
Speech	4
Intro. to Theatre	3
Stagecraft	4
Music Theatre Chorus	2
Voice (Private)	2
Music Fundamentals	4
Stage Make-up	1
Body Fundamentals	2
Ballet	1
Tap	1

(cont'd)

Sophomore

Acting	6
Speech	4
Stagecraft	2
Musical Theatre	6
Voice (Private)	2
Body Fundamentals	2
Ballet	1
Tap	1

Junior

Acting	8
Directing	4
Musical Theatre	6
Voice (Private)	2
Ballet	1
Modern	1
Jazz	1
Tap	1
History of Theatre	6

Senior

Acting	8
Directing*	6
Speech	4
Musical Theatre	6
Voice (Private)	2
Ballet*	1
Modern*	1
Jazz*	1
Tap*	1

*Qualified seniors may elect 10 credits of Dance Major dance classes in lieu of Directing 3-4 and Senior Musical Theatre dance classes.

DANCE DIVISION

DEGREES
Bachelor of Fine Arts
Conservatory Diploma

Ruth Sandhom Ambrose *(Division Chairperson), Ballet, Repertoire, Pedagogy*
Ingrid G. Brainard, *Historical Styles*
Lynne Carrachino, *Ballet*
Russell Chambers, *Ballet, Partnering, Repertoire*
Edward DeSoto, *Modern, Repertoire*
Ann Farquhar Dooley, *Ballet, Labananalysis*
Carol Drago, *Modern*
Erica Drew Isaak, *Modern, Choreography*
Alison Kincaid, *Movement Writing*
Rochelle McReynolds, *Modern, Jazz*
Elsbeth Meuth, *Eurhythmics & Percussion*
Clyde Nantais, *Ballet, Repertoire*
Carole Ann Pastore, *Ballet, Pedagogy*
Whitney Powers, *Kinesiology & Anatomy*
Ramon de los Reyes, *Spanish*
Sue Ronson, *Jazz, Tap, Choreography for Musical Theatre*
Susan Rose, *Choreography, Pedagogy*
Melinda Sullivan, *Modern*
Valerie Sutton, *Sutton Movement Writing*
Susan White, *Ballet, Modern*

The professional dance course at Boston Conservatory is an integrated program of Ballet, Modern, Jazz, and Ethnic techniques. Pedagogy and choreographic elements, including Musical Theatre courses, develop through the four years with more complexity as the student develops. A high standard of training is acquired from the professional faculty, giving a strong mastery of the techniques. A junior or senior may select, with faculty guidance, a concentration in Ballet, Modern or Theatre Dance in pedagogy or choreography.

The student has many opportunities to perform through choreographic workshop programs, musicals, community programs, and with the Conservatory Dance Theatre. (See pages 8.) Emphasis is on becoming a performing, professional dancer who can teach or choreograph. Students are guided by the faculty toward a major concentration through electives. Students with the interest and ability may audition to emphasize either ballet, or modern in the junior and senior years.

Students enrolled in degree programs at other institutions may be eligible to receive academic credit for certain courses taken through the Dance Division.

bachelor of fine arts

dance major

Freshman	Credits	
Ballet 1 - 2	5	
Modern 1 - 2	5	
Laban Movement Analysis 1 - 2	4	
Choreography 1 - 2	2	
Music Fundamentals 1 - 2	4	
Dance Production 1 - 2	2	
Styles 1 - 2	2	
Voice Class 1 - 2	2	
Kinesiology - Anatomy	4	
Liberal Arts Core I & II	6	
Sophomore		
Ballet 3 - 4	5	
Modern 3 - 4	5	
Laban Movement Analysis 3 - 4	3	
Modern Pedagogy 1 - 2	3	Choice
Ballet Pedagogy 1 - 2	3	of 1
Choreography 3 - 4	3	
Eurhythmics & Percussion 1 - 2	3	
History of Dance 1 - 2	3	
Styles 3 - 4	2	
Dance Notation 1 - 2	3	
Liberal Arts Core III & IV	6	
Junior		
Ballet 5 - 6	5	
Modern 5 - 6	5	
Modern Pedagogy 3 - 4	3	Choice of 1
Ballet Pedagogy 3 - 4	3	
Choreography 5 - 6	3	Choice by
The Choreographer in Mus. Theatre	3	Advisement
Score Analysis 1 - 2	3	
Styles 5 - 6	2	
Repertoire 1 - 2	3	
Liberal Arts Core V & VI	6	
Psychology	6	

(cont'd)

Senior

Ballet 7 - 8	5	
Modern 7 - 8	5	
Partnering 1 - 2	2	
Ballet Pedagogy 5 - 6	3	Choice of 2*
Modern Pedagogy 5 - 6	3	
Laban-Dance Education 1 - 2	3	
Choreography 7 - 8	3	
The Choreographer in Mus. Theatre	3	
Repertoire 3 - 4*	3	
Acting*	3	
Senior Project	2	
Liberal Arts Elective	6	

+ 3 credits of "Contemporary Movements" required of all degree candidates.

conservatory diploma

dance major

Freshman

	Credits	
Ballet 1 - 2	5	
Modern 1 - 2	5	
Laban Movement Analysis 1 - 2	4	
Choreography 1 - 2	2	
Music Fundamental 1 - 2	4	
Dance Production 1 - 2	2	
Styles 1 - 2	2	
Voice Class 1 - 2	2	
Kinesiology - Anatomy	4	

Sophomore

Ballet 3 - 4	5	
Modern 3 - 4	5	
Laban Movement Analysis 3 - 4	3	
Modern Pedagogy 1 - 2	3	Choice of 1
Ballet Pedagogy 1 - 2	3	
Choreography 3 - 4	3	
Eurhythmics & Percussion	3	
History of Dance 1 - 2	3	
Styles 3 - 4	2	
Dance Notation 1 - 2	3	

Junior

Ballet 5 - 6	5	
Modern 5 - 6	5	
Modern Pedagogy 3 - 4	3	Choice of 1
Ballet Pedagogy 3 - 4	3	
Choreography 5 - 6	3	Choice by
The Choreographer in Mus. Theatre	3	Advisement
Score Analysis 1 - 2	3	
Styles 5 - 6	2	
Repertoire 1 - 2	3	

Senior

Ballet 7 - 8	5	
Modern 7 - 8	5	
Partnership 1 - 2	2	
Ballet Pedagogy 5 - 6	3	
Modern Pedagogy 5 - 6	3	Choice
Laban-Dance Education	3	of
Choreography 7 - 8	3	2*
The Choreographer in Mus. Theatre	3	
Repertoire*	3	
Acting*	3	
Senior Project	2	

*Qualified seniors may elect Musical Theater 3-4 and one year of theater major Acting in lieu of these courses.

Course Descriptions

MUSIC DIVISION

ACCOMPANYING & PIANO SKILLS

Accompanying 1-2, 3-4. The study and techniques of piano accompaniment for vocal and instrumental literature; practical experience through work with student performers. Offered in conjunction with Chamber Music.

1 hour weekly; 1 credit per semester

Keyboard Sight Reading. An introduction to the concepts of style and interpretation. The development of visual, tactile and aural senses to assist the student in becoming proficient in the reading of music from various periods and styles.

1 hour weekly; 1 credit per semester

Piano 1-2. An introduction to basic keyboard skills: hand and fingering patterns, sight reading, harmonization using diatonic functions, and transposition. Supportive piano literature is assigned on an individual basis.

1 hour weekly; 1 credit per semester

Piano 3-4. A continuation of Piano 1-2, with emphasis on sight reading, harmonization (secondary and chromatic functions) and an introduction to score reading (vocal and instrumental). Supportive piano literature assigned on an individual basis.

1 hour weekly; 1 credit per semester

APPLIED MUSIC

Intensive private study of the technique and repertoire of the student's principal instrument. Applied music requirements and levels are determined by the instructor and confirmed by the faculty jury through periodic examination. Voice, Instrumental and Opera majors are assigned a one hour private lesson weekly. Music Education, Musical Theatre, and Composition majors are assigned one-half hour private lessons weekly. Students may elect additional instruction at extra cost.

CHORAL CONDUCTING

Directed Study/Recital. Under the guidance of appropriate faculty, the student will engage in research and analysis which will culminate in a document covering works to be presented in a public performance. Historical, analytical, interpretative and technical material will comprise the document. The performance will be with an approved choral organization.

3 credits per semester

Choral Literature I. The small form in choral music; Renaissance motet and madrigal, chorale, part song, anthem, folk song and spiritual arrangements; performance style as related to the genre and period; includes singing and/or study of many choral selections.
2 credits per semester

Choral Literature II. The large form in choral music; mass requiem, oratorio, cantata, passion, etc; includes detailed analytical study of selected major works.
2 credits per semester

Choral Techniques and Interpretation. Developing tone for the individual singer and for ensemble; time as related to historical style; rehearsal techniques; choral administration; text-music relationship; application of techniques to school, church, and community choral groups.
2 credits per semester

The Choral Conductor and the Orchestra. Insights and ideas for the musician whose background may be predominantly in the choral field, but who needs the ability to deal effectively with an orchestra or instrumental ensemble.
2 credits per semester

CHURCH MUSIC

Church Music 1-2. *Choir Training.* Methods of organization, rehearsal techniques, choral repertory, program building, various rituals, chant, pronunciation of church Latin.
1 hour weekly; 2 credits per semester

Church Music 103-104. Study and discussion of choral and instrumental literature of the church, new forms, and media of expression, individual assignments according to the student's interests; discussion of administrative policies in the operation of a church music program.
2 hours weekly; 2 credits per semester

Service Playing 1-2 (103-104). A study of the church service from the perspective of the organ console: the prelude, hymn playing and improvisation, conducting from the console and anthem accompanying.
1 hour weekly; 1 credit per semester (undergraduates)
2 hours weekly; 2 credits per semester (graduates)

Continuo Realization. The study of the art of realizing figured bass. Written and at-sight realizations of both organ and harpsichord continuo parts will be made by students. Advanced keyboard technique and a good knowledge of basic harmony is required.
2 hours weekly; 2 credits

Choral Techniques for Organists. Sacred choral repertoire, hymnology, program building, rituals, chant, pronuniciation of church Latin, rehearsal techniques, conducting from the organ, etc.
2 hours weekly; 2 credits

CONDUCTING

Conducting 1-2. The elementary technique of conducting applied to both choral and instrumental music. Principles of attack and release, setting and changing tempi, phrasing and interpretation; practice in score reading.

1 hour weekly; 1 credit per semester

Conducting 3-4. Reading and analysis of more complex scores and more advanced baton technique.

1 hour weekly; 1 credit per semester

Conducting Workshop. The reading and performance of instrumental and vocal materials at various school levels; intensive study in score reading, instrumental transposition, musical terminology and applied solfege; occasional work with the basic instrumental methods class. Prerequisite: Conducting 1 & 2 (M.E. 26).

4 hours weekly; 4 credits per semester

Conducting 105-106. *Advanced Instrumental Conducting.* The investigation of more difficult problems confronting the instrumental conductor, with emphasis on orchestral procedures, performance practices, development of the orchestra, and instrumental requirements of major composers.

1/2 hour private lesson weekly; 2 credits per semester

DICTION FOR SINGERS

Diction 1-2 (103-104). The study of stage pronunciation and enunciation in Italian, French, and German, with comparisons made to the sounds in English, and utilizing the International Phonetic Alphabet.

2 hours weekly; 2 credits per semester (undergraduates)
2 hours weekly; 1 credit per semester (graduates)

Diction 105-106. The study of Italian, French, German and English diction with emphasis on aria interpretation through text projection.

2 hours weekly; 1 credit per semester

MUSIC LITERATURE

Guitar Literature 1-2. A survey of the important composers and style periods of the guitar from Renaissance to the present. Included are discussions on performance practice and the critical analysis of modern editions. (Offered in alternate years).

1 hour weekly; 1 credit per semester

Guitar Repertoire Class 1, 2, 3, 4. An introduction to the basic principles of live performance on the concert stage including deportment, technical problems, memorization, musicality, preparation, etc. Critiques from both faculty and colleagues assist the student in becoming more proficient as a performer.

1 hour weekly; .5 credit per semester

Research Techniques for Guitarists 1-2 (103-104). An exploration of the scholarly and musicological aspects of the guitar. Included are the transcription of Renaissance and Baroque lute, vihuela and guitar music from tablature into modern notation. The graduate student will conduct research, under the supervision of the instructor, the result of which should constitute a contribution to the existing knowledge in the field of guitar research. (Offered in alternate years).

1 hour weekly; 1 credit per semester.

History of the Organ 1-2 (103-104). A study of the character and potential of the organ as a musical instrument through the important schools of organ building, i.e. the early French organ, the organ of northern Germany, the French Romantic and the American classic organ. Special emphasis on the relationship of the instrument to the literature of the period.

1 hour weekly; 1 credit per semester (undergraduates)
2 hours weekly; 2 credits per semester (graduates)

Organ Literature 1-2. A discussion and performance of representative works of French, Italian, Flemish, Spanish, German, English and American organ composers from 1200 to the present.

1 hour weekly; 1 credit per semester

Piano Literature 1-2. A survey of masterworks for the piano through live and recorded performance. Particular emphasis is given to editions, composers' intentions, and interpretation.

1 hour weekly; 1 credit per semester

Vocal Literature 1-2. Reading and study of representative literature of English, Italian, French and German composers of all periods.

2 hours weekly; 2 credits per semester

French Repertoire. This course is designed to acquaint the student with the standard repertoire of the Melodie, and to provide the basis for an understanding of the French style of interpretation. Participation by students will be required, in the form of learning and performing songs, reports, and special projects. (graduate course).

Open to a limited number of students (12 singers, 6 pianists). French Diction is required of the singers as a prerequisite. The class is an excellent opportunity for pianists with vocal accompanying experience or interest.

2 hours weekly; 2 credits

German Repertoire. This course is designed to acquaint the student with the standard repertoire of Lieder, and to provide the basis for an understanding of the German style of interpretation. Participation by students will be required, in the form of learning and performing songs, reports, and special projects.

Open to a limited number of students (12 singers, 6 pianists). German Diction is required of the singers as a prerequisite. The class is an excellent opportunity for pianists with vocal accompanying experience or interest.

2 hours weekly; 2 credits

MAJOR MUSICAL ORGANIZATIONS

Chorale. A select choral ensemble specializing in the performance of choral literature from early Renaissance through the present.
3 hours weekly; 1 credit per semester

Chorus. The study of sacred and secular works leading to concert performance.
3 hours weekly; 1 credit per semester

Festival Chorus. The combined forces of the chorale and chorus to perform major choral works.
1 1/2 hours weekly; participation required of chorale and chorus members.

Opera Studio or Opera Theatre. The study and performance of operatic repertoire in workshops and full productions.

Orchestra. The study and performance of major orchestral and choral compositions. Advanced students may audition as soloists for performances scheduled each year. Both rehearsals and performances are required of all students accepted to orchestra.
4 hours weekly; 1 credit per semester

Wind Ensemble. The study and performance of the literature for wind ensemble from traditional and contemporary repertoire. Outstanding soloists are encouraged to audition for performances with the ensemble.
4 hours weekly; 1 credit per semester

CHAMBER MUSIC

The Conservatory offers Chamber Music Ensembles to satisfy the need for experience with the Chamber Music relevant to each student's major instrument. Through a unified and coordinated program, not only are the traditional chamber ensembles offered, but also the flexibility necessary to offer unique experiences is inherent.

OPERA STUDIES

Undergraduate voice majors accepted to Opera Studio may earn 1 credit per semester as musical organization for their participation in Opera Studio and all supportive courses requisite to the program.

If accepted to the program, graduate voice majors may earn 4 credits per semester for participation in Opera Studio or Theatre and all supportive courses requisite to the program.

Undergraduate voice majors may audition in their fourth semester for admission to the curriculum leading to the Bachelor of Music Degree with Major in Opera Preparation and will follow the curriculum on page 31.

Students accepted to the Master of Music Degree program with Major in Opera Performance will follow the curriculum on page 31. Those accepted to the Artist Diploma program with Major in Opera Performance will follow the curriculum on page 32.

Vocal Performance 1-2. Introduction to the basic principles of live performance in concert and opera. Studies in concentration, focus, text projection and the preparation of songs, arias, and short operatic scenes.

4 hours weekly; 2 credits per semester (opera majors)
4 hours weekly; 1 credit per semester (voice majors)

Vocal Performance 3-4. The study of more difficult literature, with an emphasis on physical characterization and dramatic analysis. The study and coordination of singing, movement and acting, which leads to the public performance of scenes.

4 hours weekly; 2 credits per semester (opera majors)
4 hours weekly; 1 credit per semester (voice majors)

Opera Studio. Advanced techniques of characterization, dramatic analysis, and ensemble singing in English and foreign languages. Performance of scenes and one-act operas. Opera chorus in major productions.

4 hours weekly; 2 credits per semester (undergraduates)
4 hours weekly; 1 1/2 credits per semester (graduates)

Opera Theatre. Enrollment by casting. Study and presentation of full productions with orchestra. Professional theatre disciplines. Classes with guest directors and performers.

4 hours weekly; 2 credits per semester (undergraduates)
4 hours weekly; 1 1/2 credits per semester (graduates)

Movement for Singers 1-2 (105-106). Basic ballet disciplines, control and relaxation of the body, period steps, bows, expressive movement and isolated movement, i.e., walking, standing, sitting, falling, etc.

2 hours weekly; 1 credit per semester

Movement for Singers 3-4 (107-108). A continued study of movement with emphasis on relaxation and focus of energy.

2 hours weekly; 1 credit per semester

Stage Make-up. Introduction to the basic techniques of character, straight and audition make-up for the stage; wigs, moustaches, and beards.

1 hour weekly; 1 credit per semester (undergraduates)
1 hour weekly; 1/2 credit per semester (graduates)

Improvisation 1-2 (105-106). A study of internal acting technique as applied to the craft of the singing actor. Exercises in concentration, relaxation, communication, sense memory and ensemble acting.

1 hour weekly; no credit (undergraduates)
1 hour weekly; 1/2 credit per semester (graduates)

Improvisation 3-4 (107-108). A concentration on more advanced singing-acting techniques. Physical responses to music. Improvised movement and singing. Heightened response to other performers. Study of adjustment necessary in performing situations.

1 hour weekly; no credit (undergraduates)
1 hour weekly; 1/2 credit per semester (graduates)

Mime 101-102. The advanced study of physical control and coordination. Expressive use of the face and body. Prerequisites: Movement 1-4.
1 hour weekly; 1/2 credit per semester

Diction 1-2 (103-104). The study of stage pronunciation and enunciation in Italian, French, and German, with comparisons made to sounds in English, and utilizing the International Phonetic alphabet.
2 hours weekly; 2 credits per semester (undergraduates)
2 hours weekly; 1 credit per semester (graduates)

Diction 105-106. The study of Italian, French, German, and English diction with emphasis on aria interpretation through text projection.
2 hours weekly; 1 credit per semester.

Characterization and Audition Technique 101-102. Discussion and demonstration of styles of characterization in various operatic periods. Discussion of musical styles and their effect on the physical presentation. Preparation of professional auditions. Practical advice on resumes, audition repertoire and presentation, contacting opera companies and managers, and career preparation.
2 hours weekly; 1 credit per semester

VOCAL COACHING

Vocal Coaching 1-2 (103-104). Individual instruction in the interpretation, phrasing, diction, and style of compositions in the standard repertoire. Collaboration with the applied instructor in the choice and preparation of repertoire to be presented in required recitals.
1/2 hour private lessons weekly; 2 credits per semester

MUSIC EDUCATION

M.E. Core 1 *Introduction to Music Education.* An introduction to techniques for analyzing teaching methods and materials through school observations and videotapes of music classes. An investigation of the attitudinal and professional characteristics of the successful music teacher. A survey of the varied roles which the music specialist may fill in contemporary schools. An overview of instructional materials and media hardware utilized in music teaching.
1 hour weekly; 1 credit first semester

M.E. Core 2 *Media Methods for Music Instruction.* A comprehensive investigation of the instructional media hardware and software commonly used in music teaching. Experience with audio tape recorders, turntables, overhead and opaque projectors, photo equipment, duplication machines, film, slide and filmstrip projectors, and graphic production. There is emphasis on teacher-made instructional materials and field-internship in an elementary general classroom in an area public school.
1 hour weekly; 1 credit second semester

M.E. Core 3 *Media Methods for Music Instruction.* A study of patch board and pre-patched electronic synthesizers, magnetic tape editing techniques, and videotape scripting and production. There is emphasis on teacher-made instructional materials and hands-on experience with sophisticated electronic media. Field internship in special education setting, secondary school, or inner city school.

1 hour weekly; 1 credit first semester.

M.E. Core 4 *Music Methods for the Special Needs and Gifted Child.* Methods of identifying children with special gifts and talents in the arts, and children with special needs and handicaps. Methods of adapting or enhancing music lessons to meet the needs of the gifted and handicapped. Identification of the emotional, physical and intellectual characteristics of gifted and special needs students. Techniques for establishing special programs for special children as well as ideas for mainstreaming special children into the existing music program. Implications of state and national legislation. Field internship with gifted or special needs children in area school.

1 hour weekly; 1 credit second semester

M.E. Core 5 *Music in the Elementary School.* An introduction to the procedures and materials for teaching music to children in grades kindergarten through six. Development of skills in analyzing teaching materials, setting instructional goals and objectives, and writing lesson plans designed to assist the child in becoming a musically sensitive person. Introduction to the Orff, Kodaly, Dalcroze, Manhattanville, Carabo-Cone, Konowitz, and Conceptual approaches. A field internship in an area elementary school with an emphasis on the presentation of a weekly music lesson. Prerequisites: Cores 1-4.

3 hours weekly; 3 credits first semester

M.E. Core 6 *Music in the Secondary School.* Methods and materials pertinent to the education of junior and senior high school students. Exposure to content areas, audio-visual aids, discipline approaches, teaching strategies, classroom organization, lesson organization, and instructional presentation necessary for the secondary school classroom. A field internship in an area junior or senior high school.

3 hours weekly; 3 credits second semester

M.E. Core 7 *Senior Seminar I.* Practice in preparation of the professional resume. Experiences in classroom management and discipline techniques. An introduction to educational tests and measurements. Six weekly observations in area school systems and six weeks of internship in the school system in which the student will do practice teaching. Prerequisites: Cores 1-6.

1 hour weekly; 1 credit first semester

M.E. Core 8 *Senior Seminar II and Practice Teaching*

Senior Seminar II. Introduction to communication and public relations techniques for music teachers. Role-played practice in job interviewing. Preparation for state teachers certification. In-depth case study discussions and analyses of situations encountered in student teaching. Prerequisites: Cores 1-7.

1 hour weekly; 1 credit second semester (cont'd)

Student Teaching Practicum. The senior selects a major and a minor area of concentration from the following:

Elementary School Instruction (Grades K-9)
Secondary School Instruction (Grades 5-12)

Six weeks (150 hours) of full-time student teaching in minor area and twelve weeks (300 hours) of full-time student teaching under public school master teachers with supervision by Conservatory personnel, resulting in state teacher certification for music teaching in grades K-12. Prerequisites: Cores 1-6 and a g.p.a. of 2.5 or better.

Minor: *3 credits*
Major: *6 credits* (second semester only)

M.E. 9 *Curriculum Development and Research.* Exposure to contemporary teaching strategies, organizational considerations, components of curriculum design, current curricular designs and materials. Course will culminate with a student-composed curriculum design. Prerequisites: Cores 1-6.

2 hours weekly; 2 credits first semester

M.E. 10-11 *Woodwind Techniques.* Class lessons on recorder, flute, oboe, bassoon, clarinet, and saxophone, with special attention given to basic playing techniques, transpositions, ranges, and performance problems encountered by public school music students. Includes participation in Workshop Ensemble.

2 hours weekly (including Workshop Ensemble);
1 credit per semester

M.E. 12 *Guitar Class.* The study of the guitar and its use in the classroom. The basic techniques of picking, strumming and chording are covered in detail.

1 hour weekly; 1 credit first semester

M.E. 13-14 *String Techniques.* Class lessons on violin, viola, 'cello, and double bass, with special attention given to basic technique, fingering, positions, bowings, tuning, articulation, acoustics, materials and teaching procedures.

1 hour weekly; 1 credit per semester

M.E. 15-16 *Brass Techniques.* Class lessons on trumpet, horn, trombone, euphonium, and tuba, with special attention given to acoustics, basic techniques of embouchure, breathing and articulation, transposition, materials and teaching procedures. Includes participation in Workshop Ensemble.

2 hours weekly (including Workshop Ensemble);
1 credit per semester

M.E. 17 *Percussion Techniques.* Concentrated study of percussion instruments, with special attention given to basic techniques of snare drum playing.

1 hour weekly; 1 credit second semester

M.E. 18 *Eurhythmics.* The development of musicianship through physical involvement with musical rhythm and form.

1 hour weekly; 1 credit first semester

M.E. 19 *Voice Class.* A study of basic techniques of vocal production, including breathing, voice placement, diction, and pitch, with special emphasis on choral singing. For instrumental concentrates.
1 hour weekly; 1 credit second semester

M.E. 20 *Diction.* The study of Italian, French, German, and English diction. For voice concentrates.
1 hour weekly; 1 credit second semester

M.E. 21-22 *Choral Techniques, Methods and Materials I & II.* Concentration on vocal materials and teaching techniques for public school music, including a study of the changing voice and the development of a choral program.
1 hour weekly; 1 credit per semester

M.E. 23-24 *Instrumental Techniques, Methods and Materials I & II.* A study of the materials available to the public school instrumental director. Emphasis on elementary and middle school instrumental class methods and teaching techniques. Includes participation in Workshop Ensemble, which members of this class will conduct during Spring semester. Prerequisites: M.E. 10, 11, 13, 14, 15, 16, 17.
2 hours weekly (including Workshop Ensemble);
1 credit per semester

M.E. 25 *Choral Techniques, Methods and Materials III.* The study of choral ensembles within the school music program. Includes audition techniques, voice testing and part placement; choral techniques, tone production, intonation, balance, blend, and diction. Emphasis on secondary level materials. A study of the Show Choir, including styles, materials, and choreography. Prerequisite: M.E. 21-22.
2 hours weekly; 2 credits first semester

M.E. 26 *Instrumental Techniques, Methods and Materials III.* The study of materials and teaching techniques for the public school concert band, jazz ensemble, marching band, and orchestra. Includes marching band charting techniques and adjudication procedures. Prerequisite: M.E. 23-24.
3 hours weekly; 2 credits first semester

M.E. 27-28 *Instrumental and Vocal Arranging.* Arranging for various instrumental combinations, including concert and jazz band. Choral arranging with emphasis on current music for classroom instruction. Development of arranging skills from piano "lead sheets" and piano arrangements. Intensive study of instrumentation, including ranges, transpositions and timbres. Prerequisites: M.E. 10, 11, 13, 14, 15, 16, 17.
2 hours weekly; 2 credits per semester

M.E. 29 *Instrumental and Vocal Conducting Workshop.* The reading of instrumental and choral materials at various school levels. Study of score reading, musical terminology, and rehearsal techniques. Continued development of conducting skills. Class members will conduct Workshop Ensemble. Prerequisites: Conducting 1-2, M.E. 23-24.
3 hours weekly (including Workshop Ensemble);
3 credits first semester

Workshop Ensemble. An ensemble which allows the student to play and review instruments learned in Woodwind, String, Brass, and Percussion Techniques. Also serves as a working ensemble for conducting students enrolled in M.E. 24 and 29. Instrumental and vocal music will be rehearsed. Not a performing ensemble. Enrollment is a part of M.E. 10-11, 15-16, 23-24, and 29. Grade (based on attendance only) is reflected within those classes.

1 hour weekly.

Introduction to Graduate Studies. M.E. 501. A survey of methods and sources for research, formulation of bibliography, and development of formal writing style.

2 hours weekly; 2 credits first semester

M.E. 529 *Administration of Music Education.* An investigation of the personal, technical, sociological, and educational aspects of music administration, with emphasis on the importance of the administrator in the overall picture of the school music program. Evaluative techniques as they relate to program and staff, and application of principles of successful administrative processes.

3 hours weekly; 3 credits per semester

M.E. 530 *Curriculum Concepts in Music Education.* Experience in the formation of goals and objectives and their use in planning. Analysis of the role of music education in relation to the individual, the school, and the community. An investigation of techniques relating to changing needs in education.

3 hours weekly; 3 credits per semester

Choral Techniques and Interpretation. M.E. 531. Developing tone for the individual singer and for ensemble; time as related to historical style; rehearsal techniques; choral administration; text-music relationship; application of techniques to school, church, and community choral groups.

2 hours weekly; 2 credits per semester.

M.E. 532 *Instrumental Music Education.* A study of the methods and materials of instrumental music in the schools. Special emphasis on the organization and administration of the instrumental music program, the development of secondary school band and orchestras, repertoire, and rehearsal techniques.

2 hours weekly; 2 credits per semester

M.E. 533 *Seminar in Music Education.* A discussion and analysis of the problems of developing a modern philosophy and method for teaching in the public schools. Seminar topics are chosen according to needs and interests.

3 hours weekly; 3 credits per semester

M.E. 534-535 *Methods of Research.* An introduction to bibliography and source materials for research in Music Education. The selection, outline and supervised completion of the Graduate Thesis. Prerequisite: Introduction to Graduate Study.

1 hour private lesson weekly; 3 credits per semester

MUSIC THEORY

Arranging 1-2. Contemporary techniques in professional arranging; melodic analysis, harmonization of melody, closed and open voicing, instrumentation, idiomatic harmonic progressions, characteristics of sectional versus ensemble arranging.
2 hours weekly; 2 credits per semester

Arranging 103-104. Advanced arranging techniques.
2 hours weekly; 2 credits per semester

Composition 1-2. The study of basic principles of composition through projects in harmonically, melodically and formally generated music in a variety of organizational techniques. Analysis of works in different styles leads to consideration of form. Works are composed for small groups of instruments.
2 hours weekly; 2 credits per semester

Composition 3-4. Private instruction in those techniques of composition most relevant to the student's needs and interests.
1/2 hour private lesson weekly; 2 credits per semester

Composition 5-6. A continuation of Composition 3-4.
1 hour private lesson weekly; 4 credits per semester

Composition 7-8. Supervised composition of the Senior Thesis and continued study of relevant compositional techniques.
1 hour private lesson weekly; 4 credits per semester

Composition 109-110, 111-112. Advanced private study to develop the individual language of the student composer, leading to compositions for a variety of media and finally the Graduate Thesis.
1 hour private lesson weekly; 3 credits per semester

Counterpoint 1-2. Species counterpoint in two parts; double counterpoint; inventions in two parts.
2 hours weekly; 2 credits per semester

Counterpoint 3-4. Free counterpoint in three and four parts; canon and fugue.
2 hours weekly; 2 credits per semester.

Counterpoint 5-6. Advanced study in fugue, canon, passacaglia, application of contrapuntal forms to contemporary music.
1/2 hour private lesson weekly; 2 credits per semester

Counterpoint 107-108. Double and triple counterpoint; contemporary techniques; linear counterpoint; analysis of representative works.
1/2 hour private lesson weekly; 2 credits per semester

Ear Training 1-2. A review of the fundamentals of music: notation, clefs, scales, tonality, intervals, chords, ornamentation and terminology. Rhythmic articulation and sight singing in treble and bass clefs. Rhythmic and melodic dictation. The system of stationary solfeggio syllables is used.
2 hours weekly; 2 credits per semester

(cont'd)

Ear Training 3-4. Advanced studies in rhythmic singing and sight singing in alto and tenor cleft, harmonic dictation in two, three and four parts and in changing meter.
2 hours weekly; 2 credits per semester

Ear Training 5-6. Continuation of Ear Training 3-4.
2 hours weekly; 2 credits per semester

Advanced Ear Training 7-8. Advanced sight singing in contemporary idioms, applied solfege in various ensembles. Score reading, transposition, advanced dictation in contemporary styles.
2 hours weekly; 2 credits per semester

Solfege 109-110. An advanced course in sight singing in all clefs, harmonic dictation and transposition. Prerequisite: Ear Training 3-4 or equivalent.
1/2 hour private lesson weekly; 2 credits per semester

Form and Analysis 1-2. A study of the principles of chord structure and harmonic rhythm as they affect form and content; consideration of non-harmonic and contrapuntal devices. Short forms from piano and vocal literature are studied in the first semester. Longer forms such as sonatas and concertos will be examined in the second semester. Representative scores will be analyzed to illustrate various approaches to form, texture and instrumentation, and their bearing on performance. Prerequisite: Harmony 4 or permission of instructor & Dean.
2 hours weekly; 2 credits per semester

Form and Analysis 3-4. A continuation of Form and Analysis 1-2.
2 hours weekly; 2 credits per semester

Form and Analysis 537. *Late Quartets of Beethoven.* An advanced study of the music of Beethoven with emphasis on the quartets Opp. 130, 131, 132. Consideration is given to the formal relationship between motives and large-scale harmonic organization.
2 hours weekly; 2 credits

Form and Analysis 536. *Expressionism in Music.* A study of the music written between 1908 and 1914 by Arnold Schoenberg. Emphasis is placed on the analysis the large vocal works. Twentieth-century techniques of non-tonal organization are explored.
2 hours weekly; 2 credits

Harmony 1-2. *The Harmonic Style of the 18th and Early 19th Centuries.* The study of definitions, intervals, triads and inversions, principles of chord progression, non-harmonic tones, harmonic rhythm, seventh chords and their inversions, modulation and secondary dominants; an introduction to harmonic analysis, the harmonization of bass lines and melodies, and keyboard harmony.
2 hours weekly; 2 credits per semester

Harmony 3-4. *The Harmonic Style of Later 19th Century.* Study of irregular resolutions, modulation to remote keys, diminished 7th chords, 9th, 11th and 13th chords, nondominant seventh chords, and chromatically altered chords; analysis of Bach chorales and other literature; keyboard harmonization of basses and melodies.
2 hours weekly; 2 credits per semester

(cont'd)

Harmony 5-6. *The Harmonic Style of the 20th Century.*
2 hour weekly; 2 credits per semester

Keyboard Harmony 1-2. Applied keyboard skills for piano majors with emphasis on harmonization (diatonic and chromatic functions), transposition, and traditional figured bass realization. Styles of harmonization extend from traditional accompaniment patterns to an introduction of contemporary 7th and 9th chords and "lead sheet" harmonization.
1 hour weekly; 1 credit per semester

Instrumentation 1-2. A study of the nature of the various orchestral instruments. Scoring for orchestral combinations.
1 hour weekly; 1 credit per semester.

Instrumentation 3-4. Scoring for full orchestra and band, and for various instrumental combinations.
1 hour weekly; 1 credit per semester

Instrumentation 105-106. Advanced study of instrumentation with emphasis on orchestration for the symphony orchestra. Analysis of the techniques employed by the major composers of the 18th, 19th and 20th centuries.
1/2 hour private lesson weekly; 2 credits per semester

Music Manuscript. A one-semester course dealing with the fundamentals of manuscript, the preparation of scores and parts, various methods of score reproduction, and innovations in contemporary notation.
1 hour weekly, 1 credit

Song Writing 1-2. An applied study of the melodic and lyric writing of the 20th century. Historical connection of pop tunes from Tin Pan Alley to current Broadway. Song styles and types will be considered.
2 hours weekly; 2 credits per semester

MUSIC HISTORY

Introduction to Music History 1-4. An introduction to and examination of music and musical style from the year 800 to the present. After introducing the student to various concepts of and tools necessary for the historical study of music, the course will concentrate on the study of Western music in an historical context. The emergence of specific composers and representative works will be examined.

The first semester traces music history from the Greeks through Josquin des Prez; the second from the high Renaissance through J. S. Bach. The second year begins with the early classic (1720) and proceeds to 1800 in the first semester; the second semester begins with Beethoven's mature style and investigates Romanticism and the 20th century.
2 hours weekly; 2 credits per semester

Introduction to Graduate Studies 501. A survey of methods and sources for research, formulation of bibliography, and development of formal writing style.
2 hours weekly; 2 credits first semester

(cont'd)

Music History and Literature 107-108. *Graduate Research Seminar.* An extensive study in one major field of interest, with projects employing research techniques. A different area of music history is treated each semester. Past offerings have included *Mozart Symphonies, Early Baroque Music, Music from 1900-1950,* and *Medieval Music.*
3 hours weekly; 3 credits per semester

Music History and Literature 109. *History and Literature of Opera I.* A survey of the origins of the Florentine, Camerata, Venetian, and Neapolitan opera through the works of Mozart and Haydn.
3 hours weekly; 3 credits first semester

Music History and Literature 110. *History and Literature of Opera II.* The French Grand Opera style, the Italian school, and German romantic opera through Wagner. Also studied are various contemporary trends in opera literature.
3 hours weekly; 3 credits second semester

Music of the Middle Ages
3 hours weekly; 3 credits per semester

Music of the Renaissance
3 hours weekly; 3 credits per semester

The Music of Gustav Mahler
3 hours weekly; 3 credits per semester

The History of the Performer and Performance Practice
3 hours weekly; 3 credits per semester

The Music of Wagner
3 hours weekly; 3 credits per semester

American Music
3 hours weekly; 3 credits per semester

Beethoven Symphonies
3 hours weekly; 3 credits per semester

PEDAGOGY

Pedagogy 1-2 *Brass Pedagogy*
Pedagogy 3-4 *Guitar Pedagogy*
Pedagogy 5-6 *Percussion Pedagogy*
Pedagogy 7-8 *Piano Pedagogy*
Pedagogy 9-10 *String Pedagogy*
Pedagogy 11-12 *Voice Pedagogy*
Pedagogy 13-14 *Woodwind Pedagogy*

The study of the principles and practices of music teaching. The discussion of methods and materials is followed by guided laboratory work with both class and private students.
1 hour weekly; 1 credit per semester

Pedagogy 115-116 *Voice Pedagogy*. Research on study and training materials, the categorization of voices, unusual material for teaching and repertoire building, aspects of interpretation, and an in-depth look at the art and science of building vocal technique through the use of various approaches. A consideration of the causes and remedies of vocal disorders and the analysis of the emotional, artistic, and physiological requisites of a career in singing. Clinical workshops in teaching and analysis.

2 hours weekly; 2 credits per semester

VOICE THERAPY

Voice Therapy 1-2 (105-106) A thorough study of the anatomy and physiology of the larynx and respiratory organs and musculature by means of lectures, slides, and motion pictures. A study of the various pathologies involved in throat problems which can be aided or cured by voice therapy, and the exercises, general and specific, for handling these problems. In some cases actual patients may be brought in for purposes of demonstration before the class.

2 hours weekly; 2 credits per semester

Voice Therapy 3-4 (107-108) Clinical internship in connection with local medical institutions where the student works with patients and becomes familiar with the problems, both physical and psychological, encountered by the voice therapist. Patient progress is studied through the use of audio tape recordings.

2 hours weekly; 2 credits per semester

DANCE DIVISION

Choreography 1-2. A problem solving approach to help dancers play with the concepts of space, time, energy, weight, and use of improvisation.

1 hour weekly; 1 credit per semester

Choreography 3-4. Basic rules of dance choreography and improvisation using forms, rituals and historical periods. The reactions to spontaneous and planned tasks in a personal approach to movement. Solo and group studies.

1 1/2 hours weekly; 1 1/2 credits per semester

Choreography 5-6. The development of individual style by correlating acquired knowledge and experience. Weekly and semester assignments.

1 1/2 hours weekly; 1 1/2 credits per semester.

Choreography 7-8. Continued study with the development of more difficult assignments.

1 1/2 hours weekly; 1 1/2 credits per semester

Choreographer in Musical Theatre. A comprehensive course including: producing, auditioning, directing, choreography, musical staging, period research, styles of dance schemes of production, and related media.

1 1/2 hours weekly; 1 1/2 credits per semester

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Dance Production 1-2. A practical study of all aspects of stage production with emphasis on problems relating specifically to dance production. Crew hours are required to help the student become familiar with the mechanics of production.
1 hour weekly; 1 credit per semester

Eurhythmics and Percussion 1-2. The development of musicianship through a physical involvement with musical rhythm and form. Training in the use of drums, gongs and blocks in simple rhythms and dynamics.
1 1/2 hours weekly; 1 1/2 credits per semester

History of Dance 1-2. A survey of the dance in history with consideration of ethnic, ritual and cultural influences and with an emphasis on professional dance. Reading required along with dance involvement.
1 1/2 hours weekly; 1 1/2 credits per semester

Kinesiology and Anatomy 1-2. A study of the major joints of the body and muscle location and action in their relationship to movement. The study of the structure of organs and individual systems and their functions in the whole organism. How to improve dance technique so as to prevent injury.
2 hours weekly; 2 credits per semester

Laban Movement Analysis 1-2. An introduction to Laban's theories of movement and the study of effort/shape as they relate to ballet and modern techniques, form and style, creative movement and composition.
2 hours weekly; 2 credits per semester

Laban Movement Analysis 3-4. A study of the basic concepts of Laban Movement Analysis with emphasis on perception, communication and education in movement.
1 1/2 hours weekly; 1 1/2 credits per semester

Music Fundamentals 1-2. A study of the fundamentals of music: notation, sight singing, theory, rhythmic and melodic dictation, and analysis.
2 hours weekly; 2 credits per semester

Modern Pedagogy 1-2. Materials from Labananalysis are included in beginning teaching methods for Modern Dance.
1 1/2 hours weekly; 1 1/2 credits per semester

Ballet Pedagogy 1-2. Materials from Labananalysis are included in beginning teaching methods for Ballet. Cecchetti methods are followed.
1 1/2 hours weekly; 1 1/2 credits per semester

Modern Pedagogy 3-4. Continuation of Pedagogy 1-2.
1 1/2 hours weekly; 1 1/2 credits per semester

Ballet Pedagogy 3-4. Continuation of Pedagogy 1-2.
1 1/2 hours weekly; 1 1/2 credits per semester

Modern Pedagogy 5-6. Continued study of teaching methods with guided practical experience.
1 1/2 hours weekly; 1 1/2 credits per semester

Ballet Pedagogy 5-6. Continued study of teaching methods with guided practical experience.
1 1/2 hours weekly; 1 1/2 credits per semester

Laban-Dance Education 1-2. Advanced study of Laban's theories pertaining to education, performance and artistic growth. Opportunities for individual study, development of personal interests and practical experience within a range of situations. Prerequisite: Laban Analysis 1-4.
1 1/2 hours weekly; 1 1/2 credits per semester

Repertoire 1-2. The development of familiarity with classical and modern repertoire through close association with faculty and guest artists during preparation and rehearsals of workshops and major performances.
2 hours weekly; 1 1/2 credits per semester

Repertoire 3-4. Working with specific dance styles, Ballet, Modern, Jazz, Tap, Spanish, ballroom or in workshops or rehearsals for major performances.
2 hours weekly; 1 1/2 credits per semester

Score Analysis 1-2. The study and identification of musical sounds and ensemble texture. Emphasis is placed on rhythmic, melodic and harmonic structure and form as they relate specifically to dance.
1 1/2 hours weekly; 1 1/2 credits per semester

Senior Project. A project in the student's special field of interest undertaken with the advice of the faculty and Division Chairperson. The project may take any of several forms, and is expeced to represent a high level of artistic achievement.
2 credits either semester

Styles 1-2. Basic Tap or folk steps and movements, familiarity with rhythms and patterns in a variety of musical styles. Classes are arranged according to students' proficiency.
1 hour weekly; 1 credit per semester

Styles 3-4. The study of characteristics of music through an historical approach. Listening to and movement in Renaissance and Baroque dance are required.
1 hour weekly; 1 credit per semester

Styles 5-6. Applying Tap to rhythmic counterpoint and styles through the ages and improvisations. Spanish Dance (Classical or Flamenco). Ballroom dances.
1 hour weekly; 1 credit per semester

Dance Notation

Sutton Dance Writing 1-2. The study of the Sutton Dance Writing System and the development of the ability to read all movement notation fluently. Development of skills in writing complete solos in classical ballet, modern and jazz dance.
2 hours weekly; 1 1/2 credits per semester

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Sutton Dance Writing 3-4 *(Basic Teacher Certification).* A more extensive study of the principles of Sutton Dance Writing. At the conclusion of the course an examination is administered, the successful completion of which entitles the student to Basic Teacher Certification, the first of three levels of teacher certification within the system. Prerequisite: Movement Writing Fundamentals 1-2.
2 hours weekly; 1 1/2 credits per semester

The Center for Sutton Movement Writing is located within the Conservatory and offers students who achieve Basic Teacher Certification the resources of its library of books and notated dances, the availability of employment in the field of Sutton Dance Writing, and the opportunity for contact with the inventor of the system, Valerie Sutton.

Labanotation 1-2. The elementary principles of Labanotation taught through their immediate application to dance repertatiore.
2 hours weekly; 1 1/2 credits per semester

Technique 1-2.

Modern: The study of tension and relaxation, analysis of body functioning, limbering, stretching, coordination, correctives for posture and weight distribution, and the technique of breathing.

Ballet: The five positions, simple barre work, and fundamental steps.
Stage Jazz: Basic barre work, stretches, isolations and Jazz movements.
15 hours weekly; 5 credits per semester

Technique 3-4.

Modern: Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics.

Ballet: Barre, center turns, adagio and allegro floor work.

Stage Jazz: Specialized technique for work in the theatre and television, including barre and basic jazz movements.
15 hours weekly; 5 credits per semester.

Technique 5-6.

Modern: More advanced floor work and elevation, rhythmic variations, and endurance training.

Ballet: Advanced barre work, pirouettes and fouettes; the development of medium-length adagio and allegro into rhythmic patterns, beats, elevation, style and pointe work.

Stage Jazz: Advanced barre, stretches and center work.
15 hours weekly; 5 credits per semester

Technique 7-8.

Modern: Solidifying of acquired knowledge leading toward virtuosity.

Ballet: Continued advanced barre work, turns, elevation with beats style and pointe work. Classical variations.

Stage Jazz: Advanced barre, stretches and center work.
15 hours weekly; 5 credits per semester

(placement in all technique classes is by ability).

Partnering 1-2. Ballet or Modern by audition.
1 hour weekly; 1 credit per semester

Dance For Music Theater Majors.

Ballet 1-2: Basic vocabulary and technique.
1 hour weekly; 1/2 credit per semester

Ballet 3-4: Continued work on technique and vocabulary.
1 hour weekly; 1/2 credit per semester

Ballet 5-6: Continued work on technique, vocabulary and combinations.
1 1/2 hours weekly; 1/2 credit per semester

Ballet 7-8: Continued work in technique and material for theater ballet.
1 1/2 hours weekly; 1/2 credit per semester

Body Fundamentals 1-2; 3-4: Fundamentals of movement including techniques of modern and jazz dance.
2 hours weekly; 1 credit per semester

Jazz 1-2: Continued work on jazz styles for theater; auditioning techniques.
1 1/2 hours weekly; 1/2 credit per semester

Jazz 3-4: Continued work on jazz styles for theater and "quick pick-up".
1 1/2 hours weekly; 1/2 credit per semester

Modern 1-2: Strong emphasis on technique and combinations.
1 1/2 hours weekly; 1/2 credit per semester

Modern 3-4: Continued work on technique and combinations.
1 1/2 hours weekly; 1/2 credit per semester

Tap 1-2: Basic vocabulary and technique.
1 hour weekly; 1/2 credit per semester

Tap 3-4: Continued work on technique and style.
1 hour weekly; 1/2 credit per semester

Tap 5-6: Continued work on technique and tap style through the ages.
1 1/2 hours weekly; 1/2 credit per semester

Tap 6-8: Continued work on technique, style, and auditioning techniques.
1 1/2 hours weekly; 1/2 credit per semester

THEATRE DIVISION

Acting 1-2. An examination of the fundamentals of acting in order to provide the individual with a way of working. Game playing, improvisations, exercises and elementary script analysis are combined with an actor's philosophy to develop the student's instincts and provide the means for their expression.
5 hours weekly; 3 credits per semester

Acting 3-4. Technique for scene rehearsal emphasizing basic principles of acting including concentration, finding objectives, playing actions, personalizations and creating a role.
5 hours weekly; 3 credits per semester

Acting 5-6. Continued development of acting techniques: concentration upon working in period plays; preparation of several roles per semester, performed in class and in workshops.
6 hours weekly; 4 credits per semester

Acting 7-8. Continued work in all areas and styles, development of audition material and individual acting techniques; extensive analysis and work on text; study of individual needs and limitations. Workshops required.
6 hours weekly; 4 credits per semester

Acting for Dancers. Fundamentals of Acting: exercises in concentration, observation, relaxation, emotional recall, development of imagination through improvisation, terminology of body positions and stage areas and their values; study and work on actor problems, analysis, and elementary scene work.
3 hours weekly; 3 credits

Directing 1-2. Directing fundamentals. An examination of the role of the director in the modern theatre through analysis of the work and writings of specific directors. Development of the student's ability to find a concept for a production, to work with actors and to realize a complete stage picture. Major emphasis is on a theoretical foundation for practical usage in later courses but some direction of scenes is required.
2 hours weekly; 2 credits per semester

Directing 3-4. Continuation of Directing 1-2. Concentration upon a director's concept, dealing with actors and staging of scenes. Workshop productions with production books are required.
2 hours weekly; 3 credits per semester

History of the Theatre 1. The study of developments in the physical theatre and the theatrical crafts of acting, design, and play writing from the Greeks to the modern period.
3 hours weekly; 3 credits first semester

History of the Theatre 2. The history of musical theatre in America from the importation of Gilbert and Sullivan's comic operas to the most current developments in musicals for broadway and off broadway theatre.
3 hours weekly; 3 credits second semester

Introduction to the Theatre 1-2. An exploration of the connection between the playwright's style and the actor's performance. A study of genres, play structure and the analysis of professional productions as well as the plays produced for theatre workshops. Requirements include an in-depth study of a major modern playwright.
2 hours weekly; 1 1/2 credits per semester

Modern Drama 1-2. An analysis of the major plays and theatrical movements from Ibsen through contemporary European and American dramatists. Plays will be considered with regard to setting, plot, characterization, theme, symbolism, imagery, and production values. Extensive readings, lectures and discussions, examinations and papers are required.
3 hours weekly; 3 credits per semester

Music Fundamentals 1-2. Study of the fundamentals of music: notation, music theory, rhythmic and melodic dictation, sight singing and analysis.

2 hours weekly; 2 credits per semester

Musical Theatre Chorus 1-2. The concentration on choral unity, blend, intonation, cooperation, vocal range and dexterity of the Musical Theatre Chorus. Solo material is performed occasionally in class. Workshops in second semester

2 hours weekly; 1 credit per semester.

Musical Theatre 3-4. The development of students as individual performers concentrating on song interpretations using acting techniques. Sight singing and advanced music fundamentals are offered in the musicianship lab. Vocal and movement styles of American musical theatre and popular culture are taught. Course culminates in performance project using all these skills.

4 hours weekly; 2.5 credits per semester
1 hour weekly; .5 credits per semester (lab)

Musical Theatre 5-6. Further development of musicianship and refinement in performance; the combination of vocal and acting skills with the development of character in musical play scenework including both song and dialogue; continuing experience in musical theatre styles.

4 hours weekly; 1.5 credits per semester (scene work),
1.5. cr (musicianship)

Musical Theatre 7-8. More advanced studies in all areas, including audition techniques and working in the "Business" of Theatre. This course culminates in performance of a mini-musical.

5 hours weekly; 3 credits per semester

Shakespeare 1-2. A theatrical approach to selected plays through close readings of the script and discussions of meaning and staging. The histories and comedies are covered in the first semester, the tragedies and problems plays in the second. The premise of the course is that Shakespeare is a contemporary playwright, not a writer of historical literature. Open to all divisions, each semester independent of the other, mid-term exam and final exam.

3 hours weekly; 3 credits per semester

Speech 1-2. An introduction to speech for the stage: basic vocal technique and diction, principles of relaxation, breath control and resonance for vocal quality. Phonetics, and the physiology of the vocal mechanism. Individual training in the correction of regional speech and in the improvement of voice quality. Oral interpretation.

2 hours weekly; 2 credits per semester

Speech 3-4. Intermediate and advanced techniques of voice and diction. Dialects and speech for the Classic stage are studied.

2 hours weekly; 2 credits per semester

(cont'd)

Speech 5-6. Advanced work in voice and diction. The elimination of remaining vocal tensions and incorrect speech habits. Further development of breath support, vocal color, resonance and correct articulation. Speech for the Classic stage and the preparation of monologues. A speech project is required.

2 hours weekly; 2 credits per semester

Stage Make-up. The application of straight and character make-up and the use of all materials. A basic course.

2 hours weekly; .5 credit per quarter

Stagecraft 1-2. Introduction to the basics of set, costume, and lighting design, technical production and stage management. Classroom topics are applied in supervised laboratory practicum. A minimum of sixty laboratory hours is required.

Stagecraft 3-4. Continuation and expansion of basic techniques in scenography and production through advanced design and management projects. A minimum of forty-five laboratory hours is required.

LIBERAL ARTS

The Liberal Arts mandate at the Boston Conservatory is the development of a *literate artist;* one who has the verbal and compositional competencies to not only communicate experience but also to generate opportunities for a successful life and career; one who is knowledgeable enough about the nature of the human, human societies, and human arts to be able to interpret and to create resourcefully, comprehensively, and confidently.

Our program meets these objectives through the concentrated, rigorous, interdisciplinary six semester *core* described below, supplemented by a range of electives at the Conservatory and other Pro-Arts Consortium colleges.

The student is reminded that the degree program requires a commitment of both purpose and time beyond one's major. As in any substantive college program, students should expect up to six hours of assigned study weekly for each three-credit course. The Conservatory offers the Diploma for those who wish to concentrate solely on performance.

LIBERAL ARTS CORE I and II are an intensive development of the students's study, learning, expression, and communication skills across the curriculum, with an interdepartmental exposition of Conservatory philosophy, expectations, procedures, and resources.

L.A. CORE I: SKILLS WORKSHOP. Including reading speed and comprehension, notetaking, outlining, organization, grammar, sentence structure, vocabulary, spelling, critical analysis; journal, essays, and short papers.

L.A. CORE II: WRITING WORKSHOP. Includes library methods, research papers, literary analysis, documentation, and professional correspondence.

(Students with severe deficiencies in grammar and syntax will be required to take ENGLISH FUNDAMENTALS, three hours weekly, no credit.)

LIBERAL ARTS CORE III through VI are integrated studies that clarify both the shared and distinctive characteristics of global civilizations—including the sources, processes, and functions of their arts. The development of Western perspectives and priorities, and the consequences of these globally, weave through all four semesters. Major representative visual, performing, and literary arts contribute to the basic structure of each core.

L.A. CORE III: THE WEST. Analysis of the historic foundations of contemporary Western beliefs, values, and institutions. Emphasis on Greco-Roman, Celtic, Norse-Germanic, Slavic cultures, and Semitic/Arabic contributions.

L.A. CORE IV: THE EAST. Alternatives to the West's concepts of reality, human potential, ecology, individuality, social priorities, and arts. Eastern contributions to Western science and philosophy; Western dominance. Emphasis on India, China, and Japan.

L.A. CORE V: THE THIRD WORLD. Consequences of Western colonialism, priorities, and power on world resources, economies, and political systems. Emphasis on the Middle East, Africa, and the Americas.

L.A. CORE VI: GLOBAL SYNTHESIS THROUGH ARTS AND SCIENCES.

Each Liberal Arts Core Course meets
3 hours weekly; 3 credits

American Literature I, II. Major United States writers and literary movements. Essays, poetry, and fiction from the Puritan period to the contemporary.
3 hours weekly; 3 credits per semester

European Studies. Subjects and selections change yearly. Offerings may emphasize national literatures (British, German, Russian, etc.) significant works of a renowned author (i.e., Dante, Goethe, Joyce), or major literary/philosophic movements.
3 hours weekly; 3 credits

Tragedy and Comedy. An exploration of human responses to the problems of existence, with emphasis on the impulses behind the origins, forms, and meanings of these genres.
3 hours weekly; 3 credits

Advanced Writing Workshops. Offered in alternate semesters.
Poetry
Short Fiction
Children's Literature
Professional Communication
3 hours weekly; 3 credits

Psychology. An introduction to the major principles, methods, and systems in psychology, and their application to the performing artist.
3 hours weekly; 2-3 credits

Educational Psychology. The study of theories of learning, maturation, motivation, and socialization. Includes child and adolescent psychologies, and problems of classroom dynamics.
3 hours weekly; 2-3 credits

Philosophy of Education. An inquiry into the foundations of education, the changing role of schools, and current classroom and community issues.
3 hours weekly; 2-3 credits

French 1-2. An emphasis on speaking elementary French correctly. Grammar, reading, and writing also receive intensive practice.
3 hours weekly; 3 credits per semester

French 3-4. Advanced French. (Offered only when there is sufficient enrollment.)
3 hours weekly; 3 credits per semester

German 1-2. A thorough study of the rudiments of German grammar and pronunciation, the reading of German texts, and oral and written translation and parsing.
3 hours weekly; 3 credits per semester

German 3-4. Advanced German. (Offered only when there is sufficient enrollment.)
3 hours weekly; 3 credits per semester

Italian 1-2. An introduction to Italian pronunciation, grammar, conversation, and composition. Includes readings in modern Italian, as well as simple selections from opera librettos.
3 hours weekly; 3 credits per semester

Italian 3-4. An emphasis on modern conversational Italian, and more advanced selected readings from Italian literature and libretti.
3 hours weekly; 3 credits per semester

Courses offered by each of the three Conservatory divisions may be appropriate as Liberal Arts Electives for students from other divisions. A partial list of such courses would include Music History, History of Dance, History of Theater, Shakespeare, and Modern Drama. Students are urged to consider these options, as well as cross registration at other Pro-Arts Consortium colleges, when selecting electives appropriate to their individual goals.

Independent Study. An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor. 1-3 credits per course.

Admissions

POLICIES. Boston Conservatory of Music uses the rolling admissions process. Applicants are encouraged to apply and audition as early as possible to assure that space will be available. Freshmen are accepted for Fall Semester enrollment only. Transfer students may be accepted for Fall Semester and for Spring Semester on a space-available basis only.

REQUIREMENTS. The applicant must submit an official application form and payment of the fee of $45 before April 15. Successful completion of diploma requirements at an accredited secondary school, or acceptable evidence of the equivalent, is required with a minimum of 16 units distributed as follows:

English	4 units
Foreign Language, Math, Social Studies, Science	8 units
Electives	4 units

All applicants are required to submit experience data, and academic references, high school transcripts, and the results of either the Scholastic Aptitude Test (SAT) of the College Board or the American College Testing Service Test (ACT).

Students lacking basic English grammar and syntax will be required to enroll in English Fundamentals without credit.

3 hours/week

TRANSFER STUDENTS. Students wishing to transfer to the Conservatory from other institutions must submit transcripts from the post-secondary schools they have attended, together with a catalog and statement of release in good standing from an appropriate official. The maximum number of credits which may be transferred from another institution is 75. Transfer credits will be accepted at the discretion of the Dean.

Transfer credit from accredited collegiate institutions in Applied Music, Dance, Applied Theatre, Music History and Music Theory are determined by examination upon entrance to the Conservatory. The Conservatory participates in the program of Advanced Placement Examinations of the College Board. Students who demonstrate satisfactory achievement through this test will be awarded academic credit and advanced standing.

CREDIT BY EXAMINATION. The Conservatory will grant academic credit to students who have scored qualifying grades on ADVANCED PLACEMENT EXAMINATIONS (AP) or the COLLEGE-LEVEL EXAMINATION PROGRAM (CLEP). The results of AP examinations should be submitted to the Office of Admissions or the Registrar. Students who have achieved AP scores of 4 or 5 will receive credit. Additional information on the CLEP program may be obtained from the Dean.

FOREIGN STUDENTS. Students from foreign countries must submit evidence of equivalent academic training and qualifications, in addition to the adequate understanding of the usage of the English language. The results of the *Test of English as a Foreign Language* (TOEFL) are required by the Conservatory. Information may be obtained from United States Embassies and Legations.

AUDITIONS. All applicants are required to perform a live audition for members of the faculty or authorized representatives of the Conservatory. When great distance prevents travel to Boston for a live audition, alternate arrangements may be made through the Admissions Office. *Those who have performed live auditions at the Conservatory have a distinct advantage in possibility for admission.* Auditions are scheduled throughout the year and information regarding exact dates is furnished by the Admissions Office.

ACCEPTANCE NOTIFICATION. In general, the applicant may expect to receive notification of his acceptance within two weeks of the date of audition, providing all required application materials have been received and are in order.

MUSIC DIVISION ENTRANCE REQUIREMENTS. The applicant must demonstrate his ability to pursue Conservatory level work as described elsewhere in this catalog. Each applicant will be given a basic theory and harmony test, lasting approximately 45 minutes.

Composition. Applicants must demonstrate proficiency on at least one instrument or voice. Ability to play the piano is highly desirable. In addition, the prospective student must submit several original compositions as evidence of creative ability.

Strings, Woodwinds, Brass: The applicant should be prepared to play scales, an etude, and two contrasting movements or pieces, one of which should be from a concerto, sonata, or major work for the instrument.

Percussion: Applicants should be able to perform in at least two of the following categories:

1. Snare Drum: knowledge of the basic rudimental vocabulary, i.e. numbered rolls, flam, drago, and paradiddle. One concert etude or snare drum solo, edited dynamically, of three minutes duration. Suggested authors: Goldenberg, Firth, Cirone, Delecluse.

2. Drum Set: One or more etudes showing drum set coordination; not to exceed four minutes. Suggested authors: Ted Reed's Swing Solos, Chapin's coordination studies; Dahlgren 4-way coordination.

3. Latin Percussion: Proficiency in two of the following instruments: congos, bongos or timbales. Applicant in this category should be able to read hand and conventional rhythmic notation. Suggested authors: Humberto Morales.

4. Mallets: xylophone/marimba/vibraphone—demonstrate basic technical, two mallet skills, with one octave major/minor scales, chromatic scales, major/minor arpeggios. A concert etude or solo of at least four minutes in duration. Suggested composers or study books: Bach, Handel, Goldenberg, Cirone, Creston.

5. Timpani: Demonstrate technical proficiency with pitch matching and interval tuning, tremolo control and cross-sticking, sight reading. A two or three drum etude/solo of 3 minute duration. Suggested authors: Goodman, Whaley, Firth, Delecluse.

Piano: The applicant must be prepared to play scales and arpeggios, a Bach Invention, Prelude & Fugue, or an equivalent Baroque work, movement from a Classical sonata by Mozart, Haydn, or Beethoven, and a larger composition from the Romantic or Contemporary period. All audition repertoire must be memorized. A sight reading test will be given at the time of the audition.

Organ: The applicant must be able to meet piano entrance requirements and demonstrate a comparable advancement in technique and repertoire on the organ. All applicants will be required to perform one Bach or Baroque work appropriate to their abilities.

Guitar: The applicant must demonstrate knowledge of major and minor scales, play an etude, and two contrasting pieces, one of which should be from Renaissance or Baroque literature.

Voice: The applicant should present four art songs from memory: one in Italian (from the 'Italian Anthology'), one in English, and the others in German and/or French. Developed tone quality and true pitch are of particular importance in the audition. An ability to play the piano is desirable.

Music Education: The applicant must audition with his/her major instrument or voice; an ability to play the piano is highly desirable. Applicants will be asked to demonstrate skills in sight singing, piano, conducting, and accompaniment. An interview with the Music Education faculty is required at the time of the audition. The student will be asked to explain his/her motivation toward the profession of teaching.

DANCE DIVISION ENTRANCE REQUIREMENTS. Dance applicants will be asked to participate in two technique classes, one in Ballet and one in Modern. Material covered in the classes will become progressively more difficult, and dance faculty will observe the proficiency of applicants.

Following the classes, each applicant will be called back individually to perform a 2-3 minute solo in Ballet or Modern. This may be the student's own choreography or the work of a teacher. The applicant must provide his own accompaniment by preparing a reel-to-reel tape (7 1/2 ips) or a cassette tape to music of his own choice.

THEATRE DIVISION ENTRANCE REQUIREMENTS. All applicants must prepare two contrasting monologues: one from contemporary drama and one from classic repertoire (pre-1800). Each selection should be 2-3 minutes in length. Monologues must be memorized and prepared thoroughly. Several speeches by one character may be combined, omitting other characters to make a scene of sufficient length, or both parts of a two-character scene may be integrated. Audition materials should be selected to present the applicant's range and abilities to best advantage.

Applicants will take a dance placement class. Leotard, tights and ballet shoes are required .

Applicants should prepare a light, rhythmic song such as "I Got a Lot of Living to Do" from *Bye Bye Birdie* and a song of sustained quality such as "If I Loved You" from *Carousel.* Applicants must bring their own sheet music; an accompanist will be provided. Following the vocal auditions will be a personal interview with division personnel.

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GRADUATE DIVISION ADMISSION. General requirements for those seeking admission to the Graduate Division are discussed on page 38. In addition, the following requirements must be observed:

1. Application must be filed using the Conservatory's official form. Application forms may be obtained from:
   Director of Admissions
   Boston Conservatory
   8 The Fenway
   Boston, MA 02115
   (617) 536-6340.

2. All transcripts of previous collegiate work must be submitted along with catalogues of description.

3. The aptitude portion of the Graduate Records Examination must be taken and the results forwarded to the Conservatory. Information may be obtained by writing the Educational Testing Service, Princeton, NJ 08540.

All applicants must be auditioned and interviewed by Boston Conservatory of Music Faculty and personnel.

Boston Conservatory supports the efforts of secondary school officials and governing bodies to have their schools achieve regional accredited status to provide assurance of the quality of the educational preparation of its applicants for admission.

Tuition and Fees

TUITION CHARGES

Undergraduate Division

Degree program (B.M. or B.F.A.)		$ 5,990
Diploma program		5,780
Extra courses taken in class	(per credit hour)	205
Extra private instruction		
1/2 hour weekly	(per semester)	650
1 hour weekly	(per semester)	1,300
Opera studio or theater fee	(per semester)	350

Graduate Division

Tuition:		
Full time		5,990
Part time	(per credit hour)	205
Private instruction		
1/2 hour weekly	(per semester)	650
1 hour weekly	(per semester)	1,300
Opera studio or theater	(per semester)	700

GENERAL AND INCIDENTAL FEES

Application fee		35
Student service	(per semester)	65
Registration fee	(per semester)	15
(Applicable to returning students who complete advance course selection during fall and spring pre-registration periods.)		
Late registration fee		40
(Applicable to returning students who *fail* to complete course selection during fall and spring pre-registration periods.)		
Music education lab fee	(per semester)	30
Change of program		20
Graduation fee		40
Returned check		12
Transcript (no charge first copy)		3

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RESIDENCE FEES [4]

Dormitory Application Fee	100 [1]
Damage Deposit	75 [2]

Room and board	Total [3]	Payable August 15	Payable December 31
Plan A: 19 meals weekly	$3,470	$1,995	$1,330
Plan B: 14 meals weekly	3,045	1,825	1,220
Meal plan for non-residents			
Plan A	1,995	1,200	795
Plan B	1,830	1,100	730
5 lunches weekly	500	300	200

[1] Will be credited toward first payment.
[2] Refundable at termination of occupancy under stated conditions.
[3] Students entering the dormitory or contracting for a meal plan for the second semester will be charged one half the appropriate total annual fee.
[4] All rates apply to multiple occupancy. There is a surcharge of $300 per year for single rooms.

ADVANCE DEPOSITS. Applicants selected for admission to The Conservatory are required to make an advance deposit of $100 upon notification of their acceptance. This deposit is non-refundable but will be applied to first semester charges. Students seeking dormitory accommodations must submit an *additional* deposit of $100. Registered students must indicate their intention to re-enroll by completing advance course selection during the fall and spring pre-registration periods. Pre-registered students may reserve dormitory accommodations by filing a dormitory application and placing a deposit of $100 by April 15.

Dormitory application deposits are applied to first semester charges. They are refundable only if an application is withdrawn prior to execution of the housing agreement between the student and the school.

PAYMENT SCHEDULE.

First Semester Charges	due August 15
Second Semester Charges	due December 31
Summer Session Charges	due at registration

Students failing to comply with this schedule will be excluded from classes, lessons, and school activities and may be subject to eviction from dormitory. Students using loans to assist in meeting expenses must initiate proceedings far enough in advance so that these deadlines can be met. It may take 6 to 8 weeks from initial loan application to the actual date of disbursement. Students whose loans have not been approved or whose financial aid from federal, state or private sources has not been verified by the date of registration must be prepared to remit the full amount due.

DEFERRED PAYMENT. Students and parents desiring to pay education expenses in monthly installments may make arrangements to do so with the following agency:

Academic Management Service/1110 Central Avenue
Pawtucket, RI 02861
Toll Free: (800) 556-6684

The Conservatory accepts deferred payment through Academic Management Service as long as the student's contractual obligation to the service is kept current. Default on the AMS contract will result in the deferred amount becoming payable to The Conservatory immediately and in full. The Conservatory does not administer deferred payments, installment programs, etc., other than that described above, under any circumstance.

WITHDRAWAL FROM ENROLLMENT. Students withdrawing from The Conservatory must submit their intent in writing to the Academic Dean. In the event of withdrawal or dismissal, charges will be asssessed in proportion to the length of the student's enrollment from the first day of classes to the date of withdrawal or dismissal. Therefore, it is of extreme importance that the exact date of withdrawal or dismissal be clearly recorded in the Dean's Office.

Date of Withdrawal or Dismissal	*Tuition Charges*
Within 2 weeks	50% of the semester's tuition
Within 3 weeks	60% of the semester's tuition
Within 4 weeks	80% of the semester's tuition
After 4 weeks	100% of the semester's tuition

If a student withdraws who lives in a residence and/or is a participant in a Conservatory meal plan, the above schedule will be followed with the exception that the time period will begin on the day that the residence opens for the semester rather than the first day of classes. Students who wish to withdraw from residence and/or meal plan who are not withdrawing from The Conservatory are not eligible for a refund. In the event of early withdrawal or dismissal from the Summer Session, charges will be assessed on a schedule proportionate to the above.

Extension charges are not refundable.

The Conservatory reserves the right to alter tuition or other fees at any time.

Financial Aid

The Conservatory Financial Aid Office administers a variety of assistance programs to help students finance their education when their own and their families' resources are inadequate for this purpose. *It is a fundamental principle of financial aid, however, that the student's first resource must be his own earning capacity, followed by the income and assets of his immediate family.*

To facilitate proper judgment as to the amount and kind of assistance for which the student is eligible, a complete financial analysis is required. This analysis may be performed by either the College Scholarship Service or the American College Testing Service. The preferred of the two is the College Scholarship Service, and their *Financial Aid Form (FAF)* may be obtained at high school guidance offices and all college financial aid offices. The applicant will be requested to furnish information regarding the family's financial resources, assets, and liabilities. An analysis of this information is performed and the result is reported to the Financial Aid Office.

FORMS OF FINANCIAL AID. The following types of aid are available individually or in combination and must be applied for each year:

Pell Grants (formerly BEOG) (Undergraduates only)
This program of awards is funded by the federal government. All undergraduate aid applicants are required to apply for a Pell Grant before they will be considered for any other form of aid. The student receives direct notification of his eligibility and the grant may be used at the institution in which the student enrolls. These grants may be transferred from one institution to another and range in size from $225 to $1800 per year. Pell Grant application forms are available at any financial aid office, but most students apply for the Pell Grant on the *FAF*.

Supplemental Education Opportunity Grants (Undergraduates only)
This program is also funded by the federal government. These grants are available to only a limited number of applicants and range in size from $200 to $2000, determined by the degree of financial need. Application is made on the Conservatory Financial Aid Application. The *FAF* is also required.

College Work-Study (Undergraduates & Graduates)
This is a campus-based program of part-time employment funded partially by the federal government. Students may earn money to help meet incidental expenses by assisting with work in Conservatory offices, the Library, residence halls, etc., for up to 20 hours of work weekly. Students awarded Work-Study as part of their financial aid will be placed in an appropriate job by the Conservatory. Wages are paid on a weekly basis. Application is made on the Conservatory Financial Aid Application. The *FAF* is also required.

Conservatory Scholarships or Work-Assistantships (*Undergraduates & Graduates*)

A limited number of performance-based scholarships are available to students who demonstrate the highest artistic skills. Some Conservatory departments award assistantships rather than scholarships, and recipients of these awards have certain responsibilities to their departments. Application is made on the Conservatory Financial Aid Application.

Guaranteed Student Loans/Federally Insured Student Loans. (*Undergraduates & Graduates*)

These loan programs require a separate application, obtainable at banks and credit unions. As of October 1, 1981, all applicants must meet specified eligibility requirements based on the family adjusted gross income. Should the family adjusted gross income exceed maximum limits, eligibility may yet be possible if financial need is indicated by the results in the *FAF*. Borrowing limits are as follows:

	Annual Limit	*Aggregate Limit*
Undergraduates	$2,500	$12,500
Graduates	$5,000	$25,000

(*The aggregate limit for Graduates includes any previous Undergraduate loans.*)

These loans currently carry an interest rate of 9% for new borrowers, but rates are subject to possible change. Repayment of the loan begins following a grace period of 6 months after the student leaves school. Loan repayment is deferrable for graduate school or service in the military, Peace Corps, or VISTA.

Students who must take loans in order to meet educational expenses must initiate application proceedings far enough in advance of the beginning of the semester that published payment deadlines may be met. In most cases, it may take 6 weeks from initial loan application to date of disbursement.

Loans to Parents (*Undergraduates & Graduates*)

These loans also require a separate application, obtainable at banks and credit unions. The maximum amount a parent may borrow for any one student in any academic year is $3,000, with an aggregate loan limit of $15,000. Interest on these loans is currently at 14%, but rates are subject to possible change. Repayment of the loan is required to begin 30 to 60 days following the date of disbursement.

The Poirier Loan Fund (*Undergraduates & Graduates*)

A bequest from the estate of the late Alfred Poirier has been designated as a special fund for emergency loans to undergraduate students in their Junior or Senior years and graduate students who have completed 50% of their curricular programs who have extraordinary financial need. Applications for the Poirier Loan may be obtained from the Financial Aid Office.

The Conservatory reserves the right to adjust the student's award to allow the most equitable distribution of financial aid to the greatest number of eligible applicants. Students are expected to save $600 to $800 from summer earnings each year.

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SPECIFIC SCHOLARSHIP FUNDS. A number of specific scholarship funds have been established in honor or in memory of various individuals who have been affiliated with the Conservatory. By applying for scholarship assistance on the Conservatory Financial Aid Application, the student's eligibility for any of these scholarship funds is considered. Recipients of these awards are so notified of the honor.

The Albert Alphin Memorial Fund
The John Louis Anwyll Memorial Scholarship Fund
The Alumni Association Scholarship Fund
The American Theatre Organ Society Scholarship (Eastern Massachusetts Chapter)
The Francis Findlay Memorial Fund
The Harlan Grant Theatre Scholarship Fund
The Esther Lyons Memorial Dance Scholarship Fund
The Dowell McNeill Prize
The Jeanette Miller Gottlieb Opera Scholarship Fund
The Bertha B. Otis Scholarship Fund
The Blanche B. Parker Scholarship Fund
The Attilio Poto Scholarship Fund
The Sutton Dance Writing Scholarship Fund
The Joan Katherine Rossi Memorial Scholarship Fund
The Mary A. Peppard Prize
The Sevcik Scholarship Fund
The Tanzer-Howard Scholarship
The Jan Veen Educational Trust Fund

Regulations

ATTENDANCE. Regular attendance at classes, lessons, and rehearsals is essential to the successful completion of all Conservatory courses. Absence due to illness or other emergency may be excused if supported by a statement from a physician or other medical authority or if approved by the Dean. Unexcused absence may not exceed the hour equivalent of the number of credit hours earned in the semester for class subjects. Excessive absence may result in the dismissal from the course with a failing grade.

Unexcused absence from private instruction is not permitted. Lessons missed due to unavoidable absence will be made up providing 24 hours advance notice is given to the instructor. Lessons are forfeited unless proper notice is given. All lessons that are made up must be completed during the current semester.

Any member of a musical, dance, acting or musical theatre organization who fails to participate in a public performance will forfeit credit for the course.

Attendance at Commencement is compulsory for all graduating students. A penalty of $25 (in addition to the Graduation Fee) will be assessed any student who is absent, and the student must present himself at the Conservatory in person before his degree (diploma) will be released.

Regular attendance at public performances by students is regarded as a vital part of education at the Conservatory.

AUDITING. Matriculated students wishing to audit courses must receive approval from the instructor and the Dean. Students auditing courses may attend and participate in classes, but are not responsible for assignments or examinations and will receive neither grades nor academic credit. Full tuition is charged for courses audited.

CHANGE OF COURSES. Changing a course or class is permitted only with the approval of the Registrar. Such changes must be recorded with the Registrar's Office before they become official. No course or class change will be permitted after the second week of classes.

CHANGE OF INSTRUCTOR. After careful consideration and with the consent of the applied instructor a student may elect to change instructor once during his program of undergraduate study. Permission must be obtained from both of the instructors and the Dean.

CLASS SIZE. In order to offer instruction in classes, there must be a minimum undergraduate enrollment of 7. When there is insufficient enrollment, the class may be offered in a subsequent year or another class may be substituted with the approval of the Dean. Minimum enrollment for a graduate course is 5.

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CONCERT PERFORMANCE. Solo performances are required and fulfilled in the following ways:

1) concert hours
2) studio recitals presented by applied teachers
3) general student recitals
4) solo work in chamber, orchestral, or choral concerts

Minimum performances per semester:

Freshmen & Sophomores ..... 1 per semester
Jr. & Sr. Performance Majors ..... 2 per semester
Jr. & Sr. Concentrates ..... 1 per semester
Graduate students (full-time)
Performance Majors and Concentrates ..... 1 per semester

Students are excused from the above schedule during the semester of their Junior or Senior Recitals.

CREDIT LOADS. A student is considered full-time at the undergraduate level if carrying 12 credit hours per semester (diploma curriculum, 10 hours). Graduate students are considered full-time if carrying 8 credit hours per semester. The maximum allowable credit load in any semester is 18 for undergraduates and 12 for graduates. Students wishing to elect additional courses must have the approval of the Dean. There will be an additional charge on a per course or per credit hour basis.

EXAMINATIONS. All students following a degree or diploma curriculum are required to take examinations in their courses as scheduled at the end of each semester.

All music majors enrolled in applied music courses must perform before a faculty jury at the end of each semester. Musical Theater majors must do so at the end of the second semester each year. The jury grade constitutes a percentage of the student's applied music grade for the semester. Students with an unsatisfactory record of attendance (fewer than 13 lessons per semester) will not be admitted to the jury examination and will be graded "E".

Composition students in their sophomore, junior, senior, and graduate years must submit their recent works to a jury composed of members of the Composition faculty at the end of the year. Written comments and a grade of Pass or Fail will be issued.

GRADING SYSTEM

Letter Grade	*Numerical Equivalent*	*Grade Quotient*
A . . . (Superior)	95-100	4.000
A-	90-94	3.700
B+	87-89	3.300
B . . . (Above Average)	83-86	3.000
B-	80-82	2.700
C+	77-79	2.300
C . . . (Average)	73-76	2.000
C-	70-72	1.700
D . . . (Marginally Passing)	65-69	1.000
E . . . .(Failing)	below 65	none
W (Withdrawal)		none
WP - Withdrawal while passing		none
WF - Withdrawal while failing		none
I (Incomplete)		none
NC (No Credit)		none

INCOMPLETES. The grade "I" (incomplete) may be requested by a student to permit additional time to complete course requirements or to take missed final examinations only when the cause of the delay has been an authenticated illness or emergency. Request forms are available in the registrar's office and must be fully processed before the end of the term.

An incomplete grade issued at the end of the Fall Semester must be completed before the end of the fifth week of the following Spring Semester. An incomplete grade issued at the end of Spring Semester must be completed before the end of the fifth week of the Fall Semester. An incomplete grade issued at the end of the Summer session must be completed before the end of the fifth week of the Fall Semester.

Failure to comply with this schedule will cause the incomplete grade to become an "E" and will so be noted on the student's transcript. The extension of an "I" is permissible only with the approval of the Dean.

DEAN'S LIST. Undergraduate students carrying 12 or more credits in any semester (diploma candidates, 10 credit hours) will be placed on the Dean's List if achieving a grade point average of 3.300 or will be placed on the Dean's List with Honors if achieving a grade point average of 3.600. A grade below C— or an I grade disqualifies a student for Dean's List Honors regardless of the cumulative average.

GRADE REPORTS. Fall grade reports may be obtained from the Registrar's Office at the beginning of Spring Semester. Spring grade reports will be mailed to the student's permanent home address. No grades will be released unless all financial obligations to the school have been satisfied.

GRADUATION REQUIREMENTS. Each candidate for an undergraduate degree or diploma must provide evidence of successful completion of a curriculum described in the catalog effective at the time of the student's matriculation. Students receiving grades below C- in more than twelve credit hours will not be permitted to graduate.

In addition to the prescribed curricular requirements, students in the Music Division must observe the following requirements:

Music Performance Majors. Students must have studied a comprehensive repertoire in their major applied areas and must present solo recitals in the Junior and Senior years. Outstanding soloists may audition for performances with the Conservatory Orchestra or other major musical organization.

Music Education Majors. Students must have studied a comprehensive repertoire in their applied concentrate areas and must present a public recital in their Senior year. This recital must be performed from memory by piano and voice concentrates. Other instrumental concentrates must perform at least one major work or equivalent from memory.

Composition Majors. Students must give evidence by examination that they have acquired proficiency in their applied concentration instrument, and they must present a portfolio of original compositions consisting of the following:

1. no fewer than five works in small forms such as piano pieces, songs, instrumental solos, duets, etc.,
2. a tonal fugue,
3. a tonal sonata-allegro movement,
4. a senior thesis consisting of a work of at least ten minutes duration scored for orchestra or chamber orchestra (minimum of fifteen players) which may include a soloist and/or chorus; two copies of this work must be bound and presented to the Dean at least two weeks prior to the date of graduation.

In addition, composition majors are required to have their works performed in at least four student composition concerts in as many years.

Finally, they must produce and present a senior recital of approximately 30 minutes of original works scored for a variety of ensembles. It is strongly recommended that composition majors participate in their recitals as performers. (The student must be enrolled in private composition instruction during the semester of this recital.)

GRADUATION WITH HONORS. Students whose cumulative grade point average indicates high scholastic attainment will be awarded the degree as follows:

1. *Summa Cum Laude*—Grade Point Average 3.8 or higher.
2. *Magna Cum Laude*—Grade Point Average between 3.60 and 3.79.
3. *Cum Laude*—Grade Point Average between 3.30 and 3.59.

Only those credits earned at the Boston Conservatory will be computed in the final average.

PLACEMENT EXAMINATIONS. Upon entrance to the Conservatory, placement examinations are administered to all students. Dancers are placed in graded levels in all technique classes based on their ability. Academic credit for technique classes is based on the requirements of the curriculum, whatever the actual level of the class.

Music students may be given advanced standing as a result of placement examinations administered prior to the beginning of each semester.

PROBATION. Students carrying a grade point average of 1.700 or below will be placed on academic probation for the semester. Significant improvement must be shown in the following semester or dismissal will result.

PROMOTIONAL AUDITIONS. At the conclusion of the third semester of applied music, theater or dance study, each student is evaluated by the faculty for promotion. The faculty will vote to advance or detain the student as well as issue a jury grade for the semester.

If promotion is granted, the student will be given a grade by the jury and it is presumed that only unforeseen circumstances will prevent the normal completion of subsequent curricular requirements. If promotion is denied, the jury will issue no grade, a grade of NC will be issued for the applied course, and the student will be allowed one additional probationary semester in which to repeat the course and achieve promotion. Failure to achieve promotion will result in dismissal from the Conservatory.

Promotionals for Composition majors will be held at the end of the fourth semester at which time members of the Composition faculty will examine the student's recent works.

WITHDRAWAL FROM COURSES. There is a 2 week period at the beginning of each semester when a course may be dropped or added. Following that period, a course may be dropped only with the approval of the Dean. If a student withdraws before the mid term point a grade of "W" is assigned. After the mid term point the grade will be "WP" or "WF". Courses from which students withdraw do not figure into their grade point average. The student may not withdraw from a course after the 13th week of the term.

WITHDRAWAL FROM ENROLLMENT. If after careful consideration the student feels it would be in his best interest to withdraw from the Conservatory, he should confirm his intentions with the Dean. The exact date that withdrawal becomes effective is most important in determining adjustments to tuition charges and financial aid. Further information on the financial implications are discussed on page

Biographical Information

ADMINISTRATION

WILLIAM A. SEYMOUR *(President)* B.M., M.M., Boston University. Formerly, Director of Performing Arts, Brookline Public Schools; Associate Dean and Chairman of Graduate Division, Boston Conservatory of Music. Conducting with the Boston Conservatory Chorale (European tour, 1977); founder-director of Concordia Youth Chorale (8 European tours); guest conductor of state choral festivals in Massachusetts, Connecticut, New York, New Hampshire, Vermont, Maine, and Rhode Island; frequent choral adjudicator and clinician. Honors include Governor, Province One, Phi Mu Alpha Sinfonia National Music Fraternity, Pi Kappa Lambda, 1979 recipient of Massachusetts Music Educators' Distinguished Service Award. Member, Music Educator's National Conference, National Association of Schools of Music, and American Choral Director's Association. President elect of Mass. Music Ed. Assoc.; listed in *The International Who's Who in Music.*

WILLIAM B. DEDERER *(Dean)* B.S. *Magna Cum Laude,* State University College at Fredonia, NY, M.M., D.M.A., University of Michigan, Trumpet study with Charles Gleaves and Clifford Lillya. Formerly, chairman of brass and associate professor of trumpet, State University College at Fredonia; recitalist and clinician throughout the East and Midwest; performances with Philadelphia Orchestra, the Pittsburgh Symphony, the Buffalo Philharmonic, the Erie Philharmonic, the D'Oyly-Carte Opera Company, the Chicago Ballet, and the Toledo Concert Band. Member, National Executive Committee of Phi Mu Alpha Sinfonia since 1979, National First Vice-President 1982-85, Pi Kappa Lambda, and the International Trumpet Guild. Is listed in *The International Who's Who in Music* and *Outstanding Young Men of America* (1979).

ALAN E. ADAMS *(Vice-President for Administration)* B.S. (Music Education), State University College, Potsdam; M.M. (with high honors) Illinois Wesleyan University; Vocal study with Richard Griffith, Adah Mase Curran, Robert Weede, Henry Charles; Conducting with Brock McElheran, Carl Druba. Former National Executive Director, Phi Mu Alpha Sinfonia Fraternity; Former Assistant Dean, The Peabody Conservatory. Solo and ensemble appearances: New York Philharmonic, Boston Symphony, Cleveland Orchestra, Robert Shaw Chorale, Norman Luboff Choir, Recordings for RCA, Columbia, Philips; guest conductor, clinician, adjudicator in 14 states; more than 200 published articles, reviews, and commentaries.

RUTH SANDHOLM AMBROSE *(Chairperson, Dance Division, Ballet, Repertoire, Pedagogy)* Studied with Lillian Cushing, Adolph Bolm, Agnes De Mille, Cia Toscanini, and many others. Former member of Adolph Bolm Ballet Company; actress with Max Reinhart Touring Company and radio theatres in California, Colorado, and New York; former assistant and soloist with Lillian Cushing Ballet Company; assistant to Dr. Herbert Graf of the Metropolitan Opera Company at Central City, Colorado and CBS Television Opera. Guest teacher and choreographer for San Francisco Bay Area Ballet Company; guest teacher at Ballet School of Municipal Theatre, Rio de Janeiro, Brazil. Continuing study in England, France, Germany and Russia. Artistic Director of the Boston Dance Theatre.

BOBBI AUSUBEL *(Chairperson, Theatre Division, Acting)* B.S. in Biology, Brooklyn College; M.S. in Genetic Biology, Harvard University; M.F.A. in Directing, Boston University. Extensive directing experience including Ark Theatre, Union Sister Productions, Caravan Theatre. Plays written or adapted include *Tell Me a Riddle* (Tillie Olson), *Focus on Me, Family* and *How to Make a Woman* (with S. Edelson), all receiving high critical acclaim by major newspapers. Honors include guest artist appearances, awards and fellowship from Massachusetts Arts & Humanities Foundations, Radcliffe Institute, National Endowment for the Arts, and others. Former faculty, Salem State College, University of Massachusetts. Current play *Silkwood* on national tour.

RICHARD CASTIGLIONE *(Chairperson, Music Division, Wind Ensemble, Trumpet, Chamber Music)* B.S., SUNY at Potsdam; M.A., Columbia University; professional career as a performer (trumpet) and conductor in the radio and TV studios of New York City; formerly conductor of symphonic wind ensembles at Manhattan School of Music, Philadelphia Musical Academy, Boston University, as well as conductor for regional and All-State groups throughout the eastern United States; served as Supervisor of Music for the Philadelphia Public Schools and as Dean of the college at the Philadelphia Musical Academy.

ADMINISTRATIVE STAFF

DAVID B. BIGGS I *(Director of Housing and Student Affairs)* B.A. Philosophy, University of Pennsylvania; M.A. Philosophy, Boston University; M. Div. Pastoral Counseling, Boston University School of Theology. Former Area Coordinator Eastern Connecticut State University, and Director of Mens Residence Complex Capital University; Columbus OH. Member Phi Mu Alpha Sinfonia Fraternity and Alpha Phi Alpha Fraternity, American College Personnel Association and American Association of Counseling Development. Studied harp under Robert Fitzcongrove at St. Joseph's Preparatory, Philadelphia, Pennsylvania.

JAMES T. BYNUM *(Director of Financial Aid)* B.M., Piano, Oberlin College Conservatory of Music; graduate studies, New England Conservatory of Music. Piano with Robert Brownlee, John Perry, John Elvin, and Robert Goding; Master Classes with Alfred Brendel. Organ with Garth Peacock and Egbert Ennulat. Public Relations and Development, Oberlin College. Member, Massachusetts, Eastern, and National Associations of Student Financial Aid Administrators.

JAMES E. DOBSON *(Registrar)* B.M. in Education, *Magna Cum Laude,* Boise State University. Graduate studies in Opera Performance at Temple University. Member of John Oliver Chorale and Tanglewood Festival Chorus. Former member of Opera Company of Philadelphia Chorus; Philadelphia Singers; Pennsylvania Pro Musica 1982-83. Formerly Assistant to the Registrar at the Philadelphia College of Art and Administrative Coordinator at the Settlement Music School in Philadelphia. Member of AGMA.

PAULA R. GOLDBERG, *(Director of Development and Alumni Affairs)* B.A. Political Science/Music, American University, Formerly Assistant Director of Development, The Opera Company of Boston.

PAUL H. GOTTLIEB *(Coordinator of Opera Scholarships)* B.A., Tufts University, M.A., Ph.D., Boston University. Educational consultant to the Harvard Semitic Museum. Faculty, Newton Public Schools; former faculty, University of Tampa, Endicott Junior College.

SHEILA M. MURPHY *(Assistant Director of Admissions)* B.F.A. in Dance, Boston Conservatory. Faculty Dance instructor, Opera Programs, Boston Conservatory and New England Conservatory. Currently a Dance teacher for Multi-Handicapped programs for the Newton Recreation Department, Newton, MA. Former Residence Director and Coordinator of Summer Housing, Boston Conservatory.

ELEANOR PERRY *(Business Office Manager)* A.A. in accounting, Northeastern University.

EDWARD J. WEAVER, III *(Director of Admissions)* B.M., M.M., Organ, Peabody Conservatory of the Johns Hopkins University. Organ studies with Donald Sutherland, Arthur Howes, Phillip Steinhaus; Harpsichord studies with Shirley Mathews. Solo organ performances in the mid-Atlantic region; harpsichordist to The United States Naval Academy. Director of Music, Fisk Memorial Church, Natick, MA. Former Director of Admissions, Peabody Conservatory. Member of Phi Mu Alpha Sinfonia Fraternity, American Guild of Organists, American Association of Collegiate Registrars and Admissions Officers.

FACULTY

JOHN CLEMENT ADAMS *(Composition, Theory)* B.M., M.M., Boston Conservatory; A.M., Ph.D. in Composition/Theory, Harvard University. Studies with Leon Kirchner and Earl Kim. Composition Fellow, Berkshire Music Festival, studies with Jacob Druckman, Alan Stout, and Seymour Shiffrin. Recipient of the Margaret Grant Award (Tanglewood) and the BMI Award (1970). Works performed by Buffalo Philharmonic Orchestra, Boston Musica Viva, and others. Works published by E.C. Schirmer, Inc., Boston. Visiting Lecturer: Harvard University.

NEIL ANDERSON *(Guitar, Pedagogy, Repertoire, Chamber Music)* B.M., Hartt College of Music. Private study with Manuel Barrueco, Aaron Shearer, Eli Kassner. Concert appearances in the United States, Canada, England, Greece and South America. Lectures, workshops and master classes at colleges and universities. Professional publication of articles on guitar pedagogy. Former member of the faculty at Manhattan School of Music and Chautauqua Music Festival. Former Artistic Director of the Boston Classical Guitar Society, Member of ALEA III.

DOUGLAS E. BISH *(Chairperson, Music Education)* B.M. *Magna Cum Laude,* University of the Pacific; M.M., University of Oregon; Artist Diploma (in Clarinet), Vienna Academy of Music; Fulbright Scholar. Clarinet study with Rudolf Jettel and Pasquale Cardillo. Conducting study with Robert Vagner. Principal Clarinet with American Chamber Winds. Formerly Director of Boston University Marching Band and Brass Choir, Asst. Conductor of Boston University Concert Band (1980-85). Taught in Oregon public schools (1974-80). Adjudicator, festival director, and conductor of music camp and regional bands throughout East. Member of Massachusetts Music Educators Association Executive Board. State Coordinator of MENC Student Chapters.

LARRY BELL *(Composition, Theory)* B.M., Appalachian State University; M.M., D.M.A., The Juilliard School. Composition with Gregory Kosteck, Donald Erb, Mario Davidovsky, and Vincent Persichetti; Piano with Richard Lucht, Alan Kindt and Joseph Rollino. Awards from the Rockefeller Foundation Center in Bellagio (1985), Meet the Composer (1984), Rome Prize Fellowship (1982-83), Guggenheim Fellowship (1981-82), MacDowell Colony Residency (1981), Charles Ives Award from the American Academy and Institute of Arts and Letters (1977), Alexander Gretchaninoff Memorial Prize in Composition (1976), BMI Award (1973), and North Carolina Music Teachers Association (1972 and 1973). Piano recitals and lectures on contemporary music throughout the U.S. and Italy. Juilliard teaching fellowships under Renee Longy and Jacob Lateiner (1975-78). Former faculty, Juilliard.

INGRID G. BRAINARD *(Styles, Music and Dance of Renaissance and Baroque periods)* Ph.D. (musicology, Georg August University, Gottingen, Germany). Has studied dance, mime and movement with Mme. Buscha, Harald Kreutzberg, Marcel Marceau, Jo Leissa, Billie Kirich. Director, The Cambridge Court Dancers, Boston; Dance Advisor to the Waverly Consort, New York City; Member of CORD; Dance Advisor to the MIT Shakespeare Ensemble, Cambridge, MA.

WALTER BRAUER *(Trombone)* B.M., M.M., Indiana University. Fellowship, Berkshire Music Center, Tanglewood; Member Springfield Symphony Orchestra, Boston Ballet and Boston Pops Esplanade Orchestras. Regular with Boston Symphony Orchestra. Former faculty, Indiana University. Member Brass Transit.

DONALD BRAVO *(Bassoon)* B.M., New England Conservatory; M.M., Boston Conservatory; graduate studies at the University of Michigan and Boston University. Performed with United States Army Band, Royal Ballet, American Ballet Theater, New York City Ballet, New England Opera Theater, Opera Company of Boston, Metropolitan Opera Company, Buffalo Philharmonic, Montreal Symphony, Detroit Symphony, Collage Contemporary Music Ensemble, Boston Symphony Chamber Players, Boston Pops, Boston Symphony (principal at Tanglewood, 1983). Soloist with Detroit Symphony, Canadian Broadcasting Company, Collage Contemporary Music Ensemble, Montreal Symphony, Library of Congress; Guest Artist at National Bassoon Camp. Recorded on Deutsche Grammophon, Nonsuch, Musical Heritage Society, Delos, CRI; recorded with Marlborough Festival Orchestra under Pablo Casals. Currently principal bassoonist with Worcester Symphony, Harvard Chamber Orchestra, Boston Musica Viva, Boston Ballet Company, Boston Pops Esplanade Orchestra. Frequent woodwind consultant, adjudicator and clinician. Member Pi Kappa Lambda.

JULIE BUDELIS *(Humanities)* B.S., Central Connecticut State College; Ed.M., Boston University; with further graduate studies at University of Chicago, Harvard University, and Putney Graduate School. Former faculty, Boston University, Lesley College, New York City Public Schools, and Kingsley School. Former Director of Head Start in Groton, Connecticut.

LEONE BUYSE *(Flute)* B.M. with distinction, Eastman School of Music; M.M., Emporia (Kansas) State University. Studied flute with Joseph Mariano, Michel Debost, Jean Pierre Rampal and Marcel Moyse. Prize winner, Geneva International Flute Competition, 1969; recipient, Fulbright Award, former member Rochester Philharmonic and San Francisco Symphony; currently Assistant Principal Flute with Boston Symphony Orchestra and Principal Flute with Boston Pops.

LYNNE CARRACHINO *(Ballet)* B.F.A. Boston Conservatory. Currently a member of the faculty of the Dance Center in Newton, Ma. Performances with Tslila Goldstein, Betty Fain, and Miguel Lopez.

RUSSELL CHAMBERS *(Ballet, Partnering, Repertoire, Pointe, Jazz)* Graduate North Carolina School of the Arts. Additional studies: School of American Ballet, American Ballet Theater, Harkness School of Ballet, Joffrey Ballet School, Luigi Jazz Center, Claude Thompson School in Los Angeles. Danced with Joffrey Ballet, Stars of American Ballet and Les Grandes Ballet de Canadiennes. Toured with the shows *Dancin'; Gone with the Wind,* and *Tommy*. Featured in the films *Annie* and *Chatterbox*. Choreographer for *Play Me a New Song* and *Streisand and other Musical Instruments*. Former faculty American Theater Dance School and New York University School of the Arts.

LYNN CHANG *(Violin, Chamber Music)* B.A., Harvard University. Violin study with Alfred Krips, Sally Thomas, Ivan Galamian. Chamber Music study with Josef Gingold, Leon Kirchner, Earl Kim. Top prize winner, International Paginini Compositions; First prize, Buffalo Philharmonic Young Artists Competition; Winner, Concert Artists Guild Award, Young Concert Artists International Auditions, Participant, Marlboro Festival. Solo and chamber music appearances throughout United States and Far East.

PETER CHAPMAN *(Trumpet; Chamber Music)* Mus. B., M., Boston University, regular with Boston Symphony and Boston Pops. Member, Brass Transit.

FRAN CHARNAS *(Music Theater)* B.F.A. from Ohio University . . . M.A. from Emerson College, Boston . . . Early training at the Cleveland Playhouse . . . Has directed at the Ford's Theatre in Washington, the Karamu Theatre in Cleveland, and the Lakewood Theatre in Maine . . . Has developed and run several summer theatre programs . . . Has guest taught and directed at various colleges and universities on the East Coast and in Ohio . . . Administrative Director of the Boston Conservatory Summer Institute in Musical Theatre . . . Conceived, directed and choreographed *The All Night Strut,* a musical celebration of the 1930's and 40's that has toured the United States and Canada.

STEPHANIE CHASE *(Violin, Chamber Music)* Violin studies with Fannie Chase, Sally Thomas, Arthur Grumiaux; Bronze medal winner, Tchaikowsky Competition in Moscow, 1982. First Prize winner of Ima Hogg National Young Artists Auditions, G.B. Dealy Competition, Buffalo Philharmonic Young Artists Competition. Soloist with Pittsburgh, Chicago, National, St. Louis, American Symphonies, as well as the Scottish National, English Baroque and Netherlands Philharmonic Orchestras, among others. Performances in over 200 cities including London, The Hague, Brussels, New York, Chicago, Washington and Los Angeles. Participant, Marlboro Music Festival, 1980 to present; Music from Marlboro tour, 1983.

JAMES DAVID CHRISTIE *(Chairman of Organ and Harpsichord Departments, Chamber Music)* B. Mus. Oberlin Conservatory, M. Mus., *Cum Laude*, New England Conservatory, Artist Diploma New England Conservatory, D.F.A. (H.C.) New England School of Law; member, Pi Kappa Lambda; Organ with David Boe, Marie-Claire Alain, Harald Vogel, Yuko Hayashi and Bernard Lagace; harpsichord with Doris Ornstein and Fenner Douglass; winner of First Prize and Prize of the Audience in the 1979 International Organ Competition, Bruges, Belgium; First Prize in the 1976 Massachusetts Young Artist Competition; Organist with the Boston Symphony since 1978; soloist with the Boston Pops; Organist-in-Residence at M.I.T.; recitals, masterclasses and solo appearances with orchestras throughout the United States, Canada and Europe; recordings for Philips, Nonesuch, Margun, Northeastern and Titanic.

FREDRIC COHEN *(Oboe, Chamber Music)* B.M., B.M.Ed. *Cum Laude*, Philadelphia Musical Academy. Oboe studies with Stevens Hewitt; Jerry Sirucek and John DeLancie. Toured as soloist with Vienna Chamber Orchestra; performances with Apple Hill Chamber Players, Aeolian Chamber Players, Strawberry Bank Chamber Ensemble. Principal oboe of the Springfield Symphony and has performed with Ethos, Boston Ballet and Musica Viva.

PETER COKKINIAS *(Clarinet)* B.M., B.M.E., Hartt College of Music; M.M., Manhattan School of Music; D.M.A., College Conservatory of Music, University of Cincinnati. Clarinet studies with Robert Marcellus, Bernard Portnoy, and Herbert Blayman. Has performed with Boston Symphony Orchestra, Boston Pops, Boston Ballet and Opera Company of Boston; recorded with Boston Symphony. Guest conductor of Boston Pops, Central Massachusetts District Music Festival. Numerous appearances as conductor, adjudicator, clinician, and recitalist throughout New England. Currently Music Director of the Greater Marlborough Symphony Orchestra and Assistant Conductor of The Civic Symphony Orchestra of Boston. Former faculty, Tufts University.

BRUCE COPPOCK *(Violoncello)* B.M., *Cum Laude,* M.M., New England Conservatory. Studied with David Soyer and Laurence Lesser. Performances with the Boston Symphony, the Handel and Haydn Society, Boston Musica Viva, and Boston Pops. Recordings on Nonesuch, Delos, and Angel labels.

H. WILFRED CHURCHILL *(Coordinator of Extension Studies, Piano)* B.M., Boston Conservatory of Music. Piano with Hans Ebell, Heinrich Gebhard and others. Concert and recital appearances in the United States and Canada. Member of the faculty since 1934. Honorary Member: Phi Mu Alpha Sinfonia.

NOTBURGA HEINZEL-CONNOLLY *(German)* Graduate of the Bundeslehrer-bildungsanstalt, Graz, Austria. Former instructor in English, German, and general curriculum in Hauptschulen of the Province of Styria, Austria.

EDWARD DeSOTO *(Modern, Repertoire, Modern Partnering)* Dance studies at the Juilliard School in New York City. Former Principal Dancer with the Jose Limon Company, North Carolina Dance Theatre, Contemporary Dance System, New York City, touring the United States, Canada, Europe, and the Soviet Union. Dance studies with Jose Limon, Anna Sokolow, Anthony Tudor, Nannette Charisse a Lucas Hoving. Former faculty, Connecticut College, North Carolina School of the Arts and most of the Ballet and Modern Schools in Montreal including Lea Grande Ballets Canadiens. Choreographer for Rhode Island College, Connecticut Dance Theatre, Rondo Dance Theatre and many dance ensembles in Boston. Semi-finalist in choreography for the Artists Foundation Fellowship, 1980.

BEATRICE DOBELLE *(Voice)* Studied at Curtis Institute of Music, Hartt College, Manhattan School of Music, and Vienna Academy of Music. Sang with the N.Y. Scola Cantorum under Bernstein, Ormandy, Krips, and Scholte. Toured Italy with leading roles in Aida, Il Trovatore, and Cavalliera Rusticana. Guest appearances in Germany and Austria in Opera, Concert, and American Musicals. Leading Soprano with National Opera of Israel. Soloist with Hartford, Philadelphia, and N.Y. Philharmonic Symphonies as well as leading roles at Tanglewood Festival. Appeared on television on N.B.C. Opera Telephone Hour and Johnny Carson Show. On Broadway appeared in supporting roles in musicals with Carol Lawrence, Howard Keel, Hershel Bernardi, Chita Rivera, and others, and directed by Morton DaCosta and Bob Fosse. Toured Europe in 1982 singing Rosalinda and Orlovsky in "Die Fledermaus." Award and scholarship for Voice Science from University of Florida and Voice Foundation. Member NA.T.S.

NEIL DONOHOE *(Music Theatre)* B.A. Holy Cross College, Director for the Green Mountain Guild of Vermont (1980-84), directed at College Light Opera Company of Falmouth, Keene Summer Theatre, Bill Fegon Attractions of Dallas; principal singer for Light Opera of Manhattan; Artistic Director of Ensemble Music Theatre of Boston *(Jesus Christ Superstar* at Boston Shakespeare Company in 1984), currently establishing itself as a permanent musical theatre company in Boston.

ANN FARQUHAR DOOLEY *(Ballet, Labananalysis)* B.D. *Cum Laude,* University of Leicester, England. Full advanced Ballet Diploma of the British Ballet Organization. Post-graduate studies at The Royal Academy of Dancing-Ballet in Education and Major Syllabus, The Sigurd Leeder School of Modern Dance, The Laban Art of Movement Studio, and the University of Iowa. Former faculty, University of Iowa, American Youth Association, Ludwigsburg, Germany, University of London, Goldsmiths College, and Ifield School, England. Member of the faculty of Walnut Hill School.

JOHN DOUGLAS *(Vocal Coaching, Vocal Literature, Diction)* B.M.,Wittenberg University (Piano & Voice), M.M., Bowling Green State University (Piano). Studies in diction and coaching with John Moriarty; Piano with Victor Rosenbaum and Jerome Rose. Voice with Hubert Kockritz. N.A.T.S. Vocal Competition winner; major roles with Wittenberg, Springfield, and Bowling Green Opera Theatres; current tenor soloist at Old South Church. Featured piano soloist with numerous orchestras and in guest artist recitals. Assistant Conductor: Central City Opera Festival. Formerly staff coach for Goldovsky Opera Institute and Tufts Opera Theatre.

CAROL DRAGO *(Modern Dance)* B.F.A. Boston Conservatory. Former Faculty, Pine Manor College. Performances with Gerri Houlihan, Miguel Lopez, Jow Kellman, and Benita Bike.

WALTER EISENBERG *(Graduate Conducting)* Studies at Juilliard School of Music. 1st violin, Composers Forum String Quartet (NYC); Concertmaster and Assistant Conductor, Denver Symphony; Conductor, Colorado Springs, Symphony; former faculty Boston University and Conductor of Greater Boston Youth Symphony. Currently conducting Nashua (N.H.) Symphony.

JUDSON EVANS *(Communication/Literature)* B.A., Wilkes College; M.A., Tufts University; Ph.D. (in progress) Tufts University; Poetry published in *Tufts Review, Omnibus, West Branch.* Former faculty member, Tufts University.

GEORGE FAXON *(Organ)* Studied at New England Conservatory; King's College Chapel, Cambridge with Harold E. Darke; and Haslemere, England, with Carl Dolmetsch. Former faculty member; the University of Michigan, New England Conservatory and Boston University. Former Organist (Choirmaster); Church of the Advent, St. Paul's Cathedral and Trinity Church, Boston. Former assistant to E. Power Biggs.

JACQUELINE GOURDIN *(Piano, Keyboard Sight Reading, Piano Pedagogy)* B.M., Boston Conservatory of Music, winner of the Whitney Medal for highest achievement; M.M., University of Lowell College of Music. Recipient of a French Government Fellowship for study in Paris at L'Ecole Normale de Musique. Piano studies with Georg Fior, Julius Gentil and Bela Nagy; master classes with Alfred Cortot. Extensive solo and chamber ensemble appearances in the United States and in Europe. Founding member of the Orion Chamber Ensemble.

WILLIAM GRASS *(Flute, Chamber Music)* B.M., *Cum Laude* (Special Att. to Chamber Mus.) M.M., N.E. Conserv.; Other studies at Depauw Univ., Ind. State Teachers Coll., Arthur Jordan Conserv., & Tanglewood. Studied Flute with Fitzgerald, Tipton, Laurent, Pappoutsakis, & Chamber Mus. with Mazzeo, Gillet, & Cook. Princ. Flute; R.I. Phil., Springfield Sym., Portland Sym., Cambridge Festival Orch., Opera Co. of Boston, & Schubert Theatres. Member of the Pro Art Woodwind Quintet, Four Arts Trio, & Num. Solo, Chamber Music, & Choral Performances. Performances with Metropolitan Opera, D'Oyly Carte Opera, Joffrey Ballet, American Ballet Theatre, Royal Ballet, & Handel Haydn Soc. Extra player with Boston Sym., & Boston Pops. Currently with: Boston Ballet, Boston Pops Esplanade, & Princ. Flute; Worcester Sym. Former Faculty: N.E. Conserv., Smith Coll., Pine Manor, Dana Hall, Milton Academy, Boston Univ. Tang. Inst., Univ. of Lowell, Wheaton Coll., & Cham. Mus. Kinhaven Mus. Camp. Pres. James Pappoutsakis Mem. Fund & Former Chairman & Member Boston Ballet Orch. Comm. Received the Maharishi Award & Listed in the International Who's Who in Music. Member & participant in the National Flute Association.

CHANDLER GREGG *(Piano, Theory, Form and Analysis, Piano Literature)* A.B., Harvard College; A.M., Harvard University. Studied with Walter Piston, Archibald Davidson, Randall Thompson, Allen Sapp, Paul Des Marais, Robert Moers. Choral conducting with G. Wallace Woodworth, Hugh Ross, Alfred Nash Patterson, and Paul Callaway. Piano studies with Albion Metcalf, Bruce Simonds, and eight seasons in England with Denise Lassimonne, the ward of Tobias Matthay. Former Editor of the Matthay News and President of The American Matthay Association. Teaching experience includes Brooks School, North Andover, Massachusetts, Connecticut College, Newton Wellesley Hospital School of Nursing, and private teachings for the past 28 years in Wellesley. Has given recitals and lecture-recitals in England, Canada, and in California, Florida, Maryland, Pennsylvania, New York, and New England.

JACQUELINE GUICHARD *(French)* M.A., Boston University; additional studies Pennsylvania State University, Universite Lyons.

ROBERT GUTHRIE *(Visiting Artist Faculty, Guitar)* North Carolina School of the Arts. Guitar studies with Andres Segovia, Jesus Silva, Alirio Diaz, Jose Tomas. Faculty Artist, Eastern Music Festival and Aspen Music Festival; over 600 performances and master classes throughout the United States; formerly Chairman, Guitar Department, Southern Methodist University; founder, Robert Guthrie Masterclass, Elm Pointe, Michigan; member of the faculty, Yale University.

THOMAS F. HILL *(Chamber Music Coordinator, Clarinet)* B.M. and M.M. with honors from the New England Conservatory. Studies at the Cleveland Institute of Music. Clarinet with Peter Hadcock and Robert Marcellus. Formerly clarinetist of The Aeolian Chamber Players. Major appearances in 36 states, Canada, Mexico and Western Europe. Recording, television and radio throughout the U.S.A. Master classes at over a dozen universities and conservatories. Classical free-lancing in New York, Boston, and Los Angeles. Former faculty at numerous colleges and universities on both coasts. Presently: Principal Clarinet of The Long Beach Symphony Orchestra (California) and Clarinetist of the Boston Conservatory Chamber Players. Principal clarinet of The Handel-Haydn Society of Boston.

MAX HOBART *(Violin)* Studied violin and conducting at the University of Southern California. Member of Boston Symphony Orchestra, and Boston Symphony Chamber Players, Assistant Concertmaster of Boston Pops. Conductor of Boston Civic Symphony and North Shore Philharmonic Orchestras. Former faculty, Berkshire Music Center.

ROBERT HONEYSUCKER *(Voice)* B.M., Tougaloo College; M.M., Miami University; additional studies at Boston University. Voice studies with Donna Roll, Mary Davenport, Barbara Stevenson, Mac Morgan, Thomas Holt, George Barron, and Ariel Lovelace. Performances with New England Chamber Opera Group, Opera New England, Artists International Opera Company, Opera Company of Boston, Boston Lyric Opera. Recent performances in the critically acclaimed production of Handel's *Orlando,* directed by Peter Sellars. Former faculty, Tougaloo College, Boston University, Community Music Center of Boston. Member: Phi Mu Alpha Sinfonia.

GRACE HUNTER *(Voice)* B.M., Boston Conservatory of Music, with silver medal for highest honors; M.M., Boston University. Fulbright Fellow for study in Italy (1950-51). Numerous recitals and solo appearances with various organizations, including the Handel and Haydn Society and the Harvard-Radcliffe Choral Society. Maintains private studio in New York City.

ROBERT INGARI *(Accompanist/Musical Director)* B.M., New England Conservatory. Studies at the Berkshire Music Center at Tanglewood. Performed in National Touring Company of Dickens' *Christmas Carol.* Vocal director-Ensemble Music Theatre Inc. of Boston. Vocal coach, chorus master-Music Theatre of Wichita; Wichita, Kansas. Executive director/producer of New England Conservatory Musical Theatre Ensemble 1982-84. Musical director for various area university and college productions.

LAWRENCE D. ISAACSON *(Trombone)* B.M., Northwestern University. Additional studies with Ronald Jacobs, Frank Crisafulli, Dave Langlitz, Ron Barron, Glenn Dodson, Ed Herman. Former faculty Boston University, Mannes School of Music, Tanglewood. Former member Empire Brass Quintet, San Francisco Symphony. Performances with Chicago Symphony.

ERICA DREW ISAAK *(Modern Dance)* B.F.A., University of Cincinnati College Conservatory of Music. Study with Pearl Lang, May O'Donnell, Martha Graham, Bertram Ross, Norman Walker, Linda Hodes, Karl Shook, Barbara Cole. Artistic Director, Erica Drew Dance Company. Recipient, 1982 Artists Foundation Choreographic Fellowship. Former member, Martha Graham Repertory Workshop; worked with May O'Donnell, Norman Walker, Larry Richardson. Former teacher, Alvin Ailey American Dance Center, O'Donnell-Shur Studio. Performances at Jacob's Pillow Dance Festival.

JAMES JOHNSTON *(Choral Literature)* B.M., M.M., D.M.A. (in progress), Boston University; taught in New Hampshire Public Schools (1971 -1975); Conductor, Nashua Choral Society (1974 - present); Minister of Music, 1st Church Congregational, Nashua, N.H. Additional studies, Trinity College, London.

CLAIRE W. KANTER *(Music Education)* B.A. Psychology and Education, Wheaton College; music specialist for special needs children and consultant in mainstreaming — Newton Public Schools. Clinician — MMEA, MENC, Barnstable Public Schools, Needham Public Schools, EDCO. Represented state of Massachusetts and performed in Kennedy Center in Washington, D.C. for very special arts festival sponsored by National Committee on Arts for Handicapped (1979). USA representative in TV pilot program on the "Education of Developmentally Disabled throughout the "World" (1979). Invited by Exceptional Parents Magazine to contribute an article about the use of Musical Production for Integration of Handicapped and non-Handicapped Children at the elementary and secondary school levels (1983). Recipient of 1983 Distinguished Citizen Award from Mass. Assoc. for Retarded Citizens.

JUNG-JA KIM *(Piano, Chamber Music)* Diploma, Post-Graduate Diploma, the Juilliard School of Music, Piano with Jinwoo Chung, Kyunsun Choi, Irwin Freundlich, Ilona Kabos. Chamber music with Walter Trampler and Felix Galimir. Carnegie Hall debut in 1965, with subsequent recitals in France, Switzerland, Korea, England, Holland, Norway, and Germany. Concerto appearances with Baltimore Symphony, St. Louis Chamber Symphony, Frysk Orchestra (Holland), Spokane Symphony, Reston Symphony, and the New York Philharmonic.

BRUCE KOLB *(Voice)* B.M., M.M., D.M.A., Louisiana State University. Additional study Aspen, Zuoz (Switzerland), Rilling Summer Festival. Teachers include Dallas Draper, William Brown, Ralph Roberts, Marion Hall, Oren Brown. Extensive concert appearances in New York and New England.

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ALLEN C. LANNOM *(Coordinator of Choral Activities; Conductor Chorale)* B.A., Occidental College, M.A., Boston University. Former faculty, School of Music, Chorale 1952 - present. Summer faculty University of Illinois, University of Michigan, University of Southern California. Workshops in choral music and in vocal techniques in many locations. Past President, American Choral Director Association, Eastern Division.

ALFRED E. LEE *(Piano, Ear Training, Piano Literature, Harpsichord)* B.M., *Summa Cum Laude,* New England Conservatory, M.M., Yale University School of Music. Piano with Lucille Monaghan and Ellsworth Grumman; ensemble with Joseph Fuchs; harpsichord with Ralph Kirkpatric; further studies with Paul Sander in Munich; solfege with Gaston Dufresne. Extensive solo and ensemble performances in the United States and Europe. Member of Pi Kappa Lambda, National Honorary Music Society. Recent appearances as solo pianist with Buffalo Philharmonic Orchestra, Reading Symphony Orchestra, Salem Philharmonic Orchestra, and on the Robbins Library Concert Series in Arlington, and the Northeastern University Concert series.

LILLIAN LEE *(Voice, Vocal Literature)* B.M., *Cum Laude,* New England Conservatory; M.M., Boston Conservatory of Music, Studied voice with Marie Sundelius and opera with Boris Goldovsky; post-graduate vocal training with Olga Averino. Professional appearances include Actors Theater Summer Playhouse, New England Opera Theatre, Boston Opera Guild, and Boston Lyric Theatre, Kukachyn Opera and Music Productions, Actors Workshop Repertory Company. Extensive duo concert tours with brother, Alfred Lee. Member: Pi Kappa Lambda, National Honorary Music Society; Sigma Alpha Iota & N.A.T.S.

RAY LEGHART *(Production Manager, Stagecraft)* Extensive technical background in regional theater, including Arena Stage, Pittsburgh Public Theatre and the Hartman Theater, as well as Off Broadway. Artistic Director for Pittsburgh Lab Theater. Resident designer for The Philadelphia Company. Theater Functions instructor at Philadelphia College of Performing Arts.

ROBERT LEIBACHER *(Speech, Acting, Introduction to the Theatre).* B.A., Pennsylvania State University; B.A., Northwestern University; graduate studies, Tufts University. Professional acting and directing experience in numerous off-Broadway productions. Author of several plays produced on the summer theatre circuit. Former faculty, Emerson College. Former Artistic Director of the Orleans Arena Theatre. Member, N.E.T.C.

THOMAS LEONARD *(Music Education)* B. Mus. Ed., Keene State College; M.Ed., in Curriculum Design, Boston University; Certificate, Boston School of Electronic Music. Coordinator of Art and Music, Warren Junior High School, Newton, MA. Director of Marching Band, Newton High School. Frequent clinician and adjudicator in percussion for M.M.E.A.; Guest Conductor, New England Music Camp. Since 1979, Director of Bands and instructor of music at Newton North High School.

GERALDINE LIBRANDI *(Acting)* B.F.A., Boston University. Former member, The Proposition Theater; founding member, Next Move Theater. Recipient, Obie nomination for portrayal of Simone Weil in Megan Terry's "Approaching Simone." Appeared in Boston Premiere of "Table Settings".

PHILIP LONG *(Bassoon)* B.M., New England Conservatory. Student of Sherman Walt. Principal Bassoonist, Emmanuel Chamber Orchestra, New Hampshire Symphony and Monadnock Music. European tour with Boston Camerata. Member, Emmanuel Wind Quintet.

EVERETT LONGSTRETH *(Jazz Ensemble; Jazz Arranging)* Graduate, Berklee School of Music. Vast performing and arranging experience including Woody Herman, Buddy Morrow, Warren Covington, Sam Donahue Orchestras; Ed Sullivan, Tennessee Ernie Ford, Johnny Carson, Mike Douglas television shows; Bob Hope, Steve Lawrence & Edie Gorme, Vicki Carr, Tony Bennett, Wayne Newton, Sergio Franchi, Mitzi Gaynor, Sandler & Young shows. Member and adjudicator, N.A.J.E. Former faculty, Berklee School of Music.

HARRIET LUNDBERG *(Piano, Keyboard, Piano Lab)* B. Mus. Ed., Indiana University; M.M., Boston Conservatory of Music; Ph.D. candidate, University of Connecticut (Music Theory). Piano with Bronja Foster, Maria Bono, and Leonard Seeber. Theory and composition with Hugo Norden and Jane Brockman. Member of the piano ensemble team Gourdin and Lundberg with performances in the New England area. Performances of original compositions in the Boston area, second place winner of Delta Omicron Triennial Composition 1978, member of the International League of Women Composers.

BARBARA H. McCLOSKY *(Voice)* B.A., Vassar College, post-graduate study in New York and at the Mozarteum. Assistant Staff Voice Therapist at Massachusetts Eye and Ear Infirmary. Numerous recital and oratorio performances as well as appearances on Broadway and in summer stock. Former faculty, Boston University Arts Center, Bradford College. Faculty, University of Lowell. Member of N.A.T.S.; patroness Sigma Alpha Iota, and is listed among *Who's Who in American Women.* Member: Mass. Council on the Arts and Humanities.

DAVID BLAIR McCLOSKY *(Voice, Voice Therapy)* B.M., New England Conservatory of Music; further study in Germany and Italy. Performances in major cities in the United States, Europe, and Africa. Solo appearances with the Boston Symphony, New York Philharmonic, Indianapolis Symphony, Minneapolis Symphony, and others. Voice Therapy study with Dr. Irl Blaisdell; former consultant to New York State University of Medicine. Presentation of a paper on Voice and Voice Therapy at the Academy of Music, Vienna (1964). Former faculty, Simmons College, Vassar College, Bradford Junior College, New England Conservatory, Syracuse and Boston Universities. Currently Staff Voice Therapist at Massachusetts Eye and Ear Infirmary.

STEVEN McCONNELL *(Acting, Directing, Shakespeare)* B.A., Allegheny College; M.F.A. in Acting, Brandeis; other studies at the University of Birmingham, England and Rutgers University. Researcher and instructor in economics at Rutgers University (1974-1977). Artist-in-Residence at Brandeis University (1980). Co-author of two books on health economics. Professional work as actor and director in England and the United States.

ROCHELLE McREYNOLDS *(Modern, Jazz Dance, and Dance History)* B.F.A., University of California at Irvine, graduate studies in Dance at U.C.I. Studied with Anthony Tudor, Eugene Loring, Roy Fitzell, Jan-Gudde-Plastino, Gus Giordano, and others. Former faculty of Orange Coast College, Earl Manning Dance Studios, Mission Viejo School of Ballet, Joy of Movement, Institute of Contemporary Dance, University of Maine, New Hampshire Dance Seminar, Tufts University. Currently completing her M.A. in Theatre Directing.

ELSBETH MEUTH *(Eurhythmics/Percussion, Musical Styles)* Staatsexamen and Diploma in Eurhythmics from Staatliche Hochshule fur Musik Westfalen-Lippe and Staatliche Hochschule fur Musik Rheinland; studies in dance at Deutsche Sporthochschule Koln; studies with Lisa Parker at Longy School of Music. Currently Director of Music Program, Chapter 636, in the Boston Public Schools in Collaboration with the Community Music Center of Boston. Has taught at New England Conservatory, Longy School of Music, and Belmont Music School.

JOHN MORIARTY *(Chairman, Opera, Diction)* B.M. *Magna Cum Laude,* New England Conservatory of Music; graduate studies, Brandeis University. Recipient of the Chadwick Medal and the Frank Huntington Beebe Award for European study, Artistic Director, Central City Opera Festival. Former Conductor and/or Stage Director with the Central City Opera, Lake George Opera Festival, Opera Society of Washington, Opera Theatre of St. Louis, Oklahoma City Opera, and on Cambridge Records. Formerly Artistic Administrator of the Santa Fe Opera and the Opera Society of Washington. Administrator of Apprentice Artist Programs at Santa Fe, Central City, Lake George, and Wolf Trap. Author of *DICTION,* E.C. Schirmer, Inc., Boston. Former faculty, New England Conservatory of Music, Soloist with Boston Pops, Radio Eireann Orchestra. Recital appearances in New York, Napels, Rome and Paris.

KATHERINE MURDOCK *(Viola, Chamber Music)* Attended Oberlin College Conservatory, Yale University, B.M., Boston University. Viola studies with Joseph Silverstein, Karen Tuttle, William Primrose. Artist-in-residence, University of Minnesota, MacPhail Center for the Arts, 1977-1979; former member, Sonos Chamber Ensemble, Recitals and chamber music appearances throughout the U.S. and Europe. Recordings for Columbia, C.R.I., Delos. Currently member of Boston Musica Viva; principal violist, Harvard Chamber Orchestra; assistant principal violist, Boston Ballet Orchestra and Boston Pops Orchestra.

SHEILA M. MURPHY *(Movement for Singers)* B.F.A. in Dance, Boston Conservatory. Faculty Dance instructor, Opera Programs, Boston Conservatory and New England Conservatory. Currently a Dance teacher for Multi-Handicapped programs for the Newton Recreation Department, Newton MA. Former Residence Director and Coordinator of Summer Housing, Boston Conservatory.

CLYDE NANTAIS *(Ballet, Repertoire)* B.M., Boston Conservatory of Music. Studies with E. Virginia Williams, David Shields, Merce Cunningham, Ruth Ambrose, Robert Gilman and others. Extensive training in ballet, modern, jazz, character and musical comedy. Performed with Boston Ballet, Berkshire Ballet, Opera Company of Boston, Boston Dance Theatre and Festival Ballet of Rhode Island. Former faculty MIT, Boston University, and Boston School of Ballet.

CAROL NICOLUCCI *(Music Education)* B.M., Boston University School for the Arts; M.Mus.Ed. in instructional Media & Technology, Boston University School of Education; further studies at Berklee College of Music and at Boston University School of Public Communication. Formerly, music specialist in Waltham Public Schools, instructor of music education at Wheelock College, music education/media coordinator for Summer Creative Arts (Newton Public Schools,) and teacher/coordinator for Boston Symphony's *Days in the Arts at Tanglewood* related arts program. Served on executive board of M.M.E.A. Northeast District and as clinician in music education and instructional media for many area colleges, school systems, and conferences. Currently, Music Specialist in Newton (MA) Public Schools; Consultant for music education, Brandeis University School of Education; Adjunct Clinical Instructor, Boston University School for the Arts; Member, Newton Public Schools Theatre Curriculum Council, Member, Society of Audio Consultants M.M.E.A. New England Theatre Council, Sigma Alpha Iota.

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HUGO NORDEN *(Counterpoint, Composition, Harmony)* B.M.,, D.Mus., University of Toronto. Violin studies with Hugo Kirtschak and Felix Winternitz. Composition with J. Sebastian Matthews and Howard Thatcher. Author of *The Technique of Canon, Fundamental Harmony, Fundamental Counterpoint,* and *Form: The Silent Language.* Many compositions published in the United States, Denmark, England and Australia. Honorary member of Phi Beta Kappa and Pi Kappa Lambda. Professor Emiritus: Boston University.

ANDREA OLMSTEAD *(Chairman, Music History and Literature)* B.M. in Music History, Hartt College of Music; M.A. in Musicology, New York University; further studies at The Juilliard School and the City University of New York. Author of *Roger Sessions and His Music* (UMI Research Press, 1985) and numerous articles, reviews, monographs, and program notes *(High Fidelity/Musical America, Tempo, Perspectives of New Music, The Rome Daily American, The New Grove Dictionary of Music in the United States, Contact,* the ISCM, and National Public Radio). Recipient Phi Mu Alpha Sinfonia Foundation Research Grant in American Music (1980). Former faculty, Aspen Music School (1973-1976) and The Juilliard School (1972-1980).

JAMES ORLEANS *(Contrabass)* B.M., *Magna Cum Laude,* Boston Conservatory. Member, Boston Symphony and Boston Pops Orchestras.

LOUISE CAME PAPPOUTSAKIS *(Harp)* Studied in Boston with Bernard Zighera and at Le Conservatore du Paris with Tournier. Former member of Boston Symphony Orchestra. Numerous concert engagements throughout New England. Solo harpist with Boston Pops Orchestra.

CAROLE ANN PASTORE *(Ballet, Pedagogy)* B.F.A., *Cum Laude*, Boston Conservatory; recipient of Alumni medal of honor. Studied at Pittsfield Community Music School, Jacob's Pillow Festival of Dance (awarded Dance Magazine scholarship), Ballet Russe School, National Ballet of Canada. Performed with Boston Dance Theatre, Boston Civic Ballet, New England Opera Company, Brandeis University music department production *L'Histoire du Soldat.* Former teaching at Cambridge Lower School, M.I.T., Newton Creative Arts Center, founder-director North End Dance Program, guest teacher Italian bilingual program Boston Public Schools, acting director-teacher summer program at Mid-Cape Ballet Academy, guest teacher Tatiania Babushkina School of Ballet.

PEGGY PEARSON *(Oboe, Chamber Music)* Student of Lawrence Thorstenberg, Ralph Gomberg, Alfred Genovese, Robert Bloom, and Fernand Gillet. Principal Oboist, Emmanuel Chamber Orchestra. Performances with Music from Marlboro, Apple Hill Chamber Players, Collage, Boston Musica Viva. Fellow of Radcliffe Institute 1976-77. Member, Emmanuel Quintet.

BRADLEY PENNINGTON *(Vocal Coaching, Opera History)* B.M, Murray State University; M.M., Indiana University; doctoral studies at Indiana University with Karen Shaw and at Boston University with Bela Bozormeny-Nagy and Lenore Engdahl. Operatic drama coaching with Martha Lipton. Vocal study with Iride Pilla. Rehearsal accompanist for Cambridge Opera Workshop; musical coach for Concert Opera Orchestra. Musical assistant to Mario Bertolino of the Metropolitan Opera. Professional opera coach and recital accompanist in the Boston area. Former faculty, Cumberland College and Indiana University. Recipient of Gramma Fisher Fellowship for Study in Graz, Austria.

ROBERT PETTIPAW *(Trumpet, Chamber Music)* B.Mus.Ed., Boston University; M.M., New England Conservatory. Performances with Boston Symphony, Boston Pops, Boston Ballet, and Handel & Haydn Society; founder, Cambridge Bass Quintet and Cantabrigia Brass Quintet. Recording with Crystal Records. Former faculty, Brown University, M.I.T., and University of Lowell. Former first trumpet, Portland (ME) Symphony.

ELISABETH PHINNEY *(Voice)* Studied in Stuttgart with Johanna Egli, in New York with Mia Blazer, and in Boston with Clara Shear; coaching with John Moriarty. Soloist with Boston Pops Orchestra, Detroit Symphony, and many choral societies. Concerts and recitals in the United States and in Europe. Major roles in *La Boheme, La Nozze di Figaro, Cosi fan tutte, Don Giovanni, La Clemenza di Tito, The Crucible, and La Vida Breve.* Appearances with Associate Artist Opera, Opera Company of Boston, Monadnock Festival.

IRIDE PILLA *(Voice, Voice Pedagogy)* Diploma in Voice with high honors, B.M. *Magna Cum Laude,* D.M. *Honoris Causa,* Boston Conservatory. Voice with Ester Ferrabini-Jacchia, with further study and operatic coaching in Milan with Romeo Boscacci and Francesco Bucchi. Extensive operatic appearances in Europe with roles in *Aida, Andrea Chenier, La Boheme, Carmen, Parabola de Eid* (world premiere), *La Traviata, Cavalleria Rusticana, Madame Butterfly, Il Trovatore, I Pagliacci,* and others. Numerous engagements in the United States with the New York, Hippodrome, Columbia, Cosmopolitan, Repertoire, and Boston-New England Grand-Opera Companies. Dramatic director of numerous opera workshops.

RICHARD PLASTER *(Bassoon)* B.S., M.S., Juilliard School of Music. Formerly first bassoon with U.S. Army Ground Forces Band, and member of New York Woodwind Quintet. Member of the Boston Symphony Orchestra since 1952.

HENRI PORTNOI *(String Bass)* Curtis Institute of Music. Retired member, Boston Symphony Orchestra.

ATTILIO POTO *(Clarinet, Conducting)* Studied clarinet with Tito Allega, John Rossi, Augusto Vannini, and Emil Arcieri. Studied conducting with Leon Barzin and Serge Koussevitsky. Graduate of the National Orchestral Association of New York. Formerly, solo clarinetist with the Metropolitan Opera Co. (1939-40), member of the Boston Symphony Orchestra (1948-50), conductor of the Massachusetts State Symphony Orchestra (1940-42), conductor of Army Air Forces Sinfonietta in Brazilian tour (1942-45), conductor of Boston Conservatory Orchestra and Symphonic Band (1950-54), conductor of Harvard-Radcliffe Orchestra (1954-59), conductor of the Concord Orchestra (1959-1969). Frequent conductor of All-State Orchestras and Bands in New Hampshire, Massachusetts and Rhode Island.

WHITNEY R. POWERS *(Kinesiology and Anatomy)* B.S., Springfield College; B.S., University of Connecticut; M.S., State University of Iowa; Ph.D., Queens University. Former faculty, University of Connecticut and University of Florida; currently professor of Health Science and Anatomy at Boston University. Numerous publications in medical and physiological journals. Recipient of the National Science Foundation Faculty Fellowship (1967-68). International Medical Education Consultant.

ARTHUR PRESS *(Percussion, Percussion Ensemble)* Diploma, Juilliard School of Music. Solo percussionist with the Little Orchestra Society of New York and Radio City Music Hall Orchestra (1950-56). Solo snare drum and assistant tympanist with Boston Symphony Orchestra; Principal Timpanist with Boston Pops.

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CHESTER ROBERTS *(Tuba, Euphonium, Pedagogy, Music Education, Ensembles)* B.M., Cleveland Institute of Music; further studies at Boston University and New England Conservatory. Former Principal Tuba, Pittsburgh Symphony Orchestra (1946-50), the Cleveland Orchestra (1950-67), and Chautauqua Symphony (1951-71). Former faculty, Oberlin College Conservatory and Western Reserve University. Co-founder and tuba soloist of the Cleveland Brass Quintet. Author and editor of music materials. Vocal soloist in church, oratorio and concert.

JANET B. RODGERS *(Speech)* A.B., Mount Holyoke College; M.F.A., Brandeis University; studies at the American Center for the Performing Arts. Professional actress (A.F.T.R.A., and Actors' Equity Assoc.) with La Mama Theatre and The Manhattan Theatre Club Off-Broadway, The Boston Shakespeare Co. The Lyric Stage, Boston. Summer stock includes the Weathervane Theatre, Eastern Slopes Playhouse and Cape Ann Playhouse. Many radio and T.V. commercials and industrial films.

RUTH ROMBERG *(Voice)* B.F.A. Univ. of Nebraska; M.M., New England Conservatory. Voice with Mark Pearson, Eleanor Steber, Phyllis Curtin, Jan de Gaetani. Coaching with Allen Rogers, John Wustman. Massachusetts state winner and New England district finalist in Young Artists Competition (1971). Recitals in Italy, Russia, Japan, U.S.A. Extensive solo appearances with orchestras, choral societies, opera, oratorio, musical theatre, recordings, radio, television. Performed with Bernstein, Leinsdorf, Ozawa, Poulenc, Munch, Shaw, Copland, Monteux. Kappa Lambda. Mu, National Honorary Music Society; N.A.T.S.; Sigma Alpha Iota.

SUE RONSON *(Jazz, Tap, Choreography for Musical Theatre)* Ballet with Celli, Fokine, Eglevsky, Schvetsov, DeMille; Jazz with Matt Mattox, Luigi, Frank Wagner, Peter Gennaro; Tap with Gower Champion, Roy Dodge; has studied improvisational dance, Spanish, Black-Afro-Cuban Jazz. Performed with Josh White, Larry Adler, Burl Ives, Paul Draper. Broadway shows include *Rodeo, Oklahoma, Annie Get Your Gun,* and *Follow the Girls.* Extensive teaching in the Boston area.

SUE ROSE *(Dance Composition, Modern Pedagogy)* B.F.A., M.F.A., California Institute for the Arts. Study with Bella Lewitzky, Donald McKayle, Mia Slavenska, Karen Williamson. Artistic director and co-founder, Danceworks. Recipient, 1977 Artist Foundation Choreographic Fellowship. Guest choreographer, University of Michigan. Invited teacher, Lyon, France, and Centre Internationale de Danse in Paris.

CHRISTOPHER ROZÉ *(Chairman, Composition, Harmony, Ear Training, Chamber Music)* B.M., Manhattan School of Music; M.M., Juilliard School of Music. Studied with Charles Wuorinen, Ursula Mamlok, and Vincent Persichetti. BMI Award (1975).

DONALD SANDERS *(Trombone)* B.M., *Magna Cum Laude*, Texas Christian University, M.M. with honors, New England Conservatory. Studies with Gordon Sweeney, John Swallow; studies at Berkshire Music Center at Tanglewood; solo performances with Orchestre de le Suisse Romande, Prague Symphony Orchestra. Recitals and chamber music concerts in the Boston area; European solo tour, 1981; recipient, C.D. Jackson Award, 2nd prize 1979 Geneva International Competition for Musical Performers, Institute of National Education Grant; highest prize in trombone at 1978 International Music Competition of the Prague Spring Festival, Czech Music foundation prize, former principal trombone, Symphony Orchestras of Fort Worth, Springfield, Portland (ME); principal trombone, Boston Pops Esplanade Orchestra, New Hampshire Symphony Orchestra, Pro Arte Chamber Orchestra; member Boston Ballet Orchestra and Brass Transit.

MARY SAUNDERS *(Chairperson, Voice Department)* B.M., M.M., Boston Conservatory. Studied with David Blair McClosky, Iride Pilla, Grace Hunter, and Donna Roll. Assistant Voice Therapist at the Massachusetts Eye and Ear Infirmary. Soloist with the Salem Philharmonic, Sinfonia by the Sea, Cecelia Society, the Mendelssohn Club of Albany, and with many choral societies. Recitalist in the New England area. Member, Scarborough Chamber Players.

CECELIA SCHIEVE *(Improvisation, Assistant Director, Opera)* B.M., M.M., Boston Conservatory of Music; other studies at Marywood College, Canisius College, and the State University of New York at Fredonia. Performances of roles with Chautuaqua Institute, Artpark, and with the Boston Concert Opera Orchestra. Other performances in Buffalo, Erie, Pittsburgh, and Syracuse.

CHESTER SCHMITZ *(Tuba)* Tuba studies at University of Iowa with William Gower. Winner, Minneapolis Symphony Young Artists Competition. Former member United States Army Band. Principal Tubist, Boston Symphony Orchestra since 1966.

ALFRED SCHNEIDER *(Violin)* Graduate of Eastman School of Music. Violin studies with Jacques Gordon and Andre de Ribaupierre. Chamber music with Luigi Silfa. Member of the Gabrielli String Quartet which performs extensively in the New England area. Conducted the Framingham Symphony for several seasons and initiated their public performances. Solo appearances with Boston Pops Orchestra and the Esplanade Orchestra, as well as in solo recital.

VALERIA SECCHI SHORT *(Italian)* Dottore in lettere e Filosofia, Universita de Bologna, Italy. Former faculty, Boston University and Boston State College.

FENWICK SMITH *(Flute)* B. Mus., Eastman School of Music. Member, Boston Symphony Orchestra, Boston Pops.

KEN STANTON *(Musical Theatre, Arranging, Music Fundamentals)* B.M., M.M., Boston Conservatory of Music; further studies in jazz orchestration at Berklee College of Music. Composer-member of BMI Musical Theatre Workshop. Arranger-pianist for nationally known entertainers, musicals, and revues. Music Editor, American Film Institute, Hollywood. Transcriber for major recording companies. Author, *Jazz Theory,* Taplinger Publishing Co., N.Y. (1982).

JEFFREY STEVENS *(Opera, Vocal Coaching)* B.M., St. Joseph's College, M.M., Boston University. Recipient of two Tanglewood Fellowships. Pianist, Wolf Trap Opera Company. Concert appearances in New York, Chicago, Atlanta, and Great Britain, and on National Public Radio.

MELINDA SULLIVAN *(Modern Dance, Body Fundamentals)* B.F.A., Boston Conservatory. Performed in New York, Washington, D.C., and extensively in Boston. A present member of Beth Soll & Company. Performed at Jacob's Pillow in the Summer of 1984, as Artist in Residence.

VALERIE SUTTON *(Guest Faculty, Sutton Dance Writing)* Inventor of Sutton Movement Writing, which includes Sutton Dance Writing. Founded The Center For Sutton Movement Writing at the Boston Conservatory in 1976, which continues under her direction. Ms. Sutton lives in California during the school year, but teaches special seminars on her system at the Conservatory.

ALPHONSE M. TATARUNIS *(Music Education)* B.S. in Music Education, Lowell State College; Ed. M., Harvard University; Ed. D., Boston University. Former Director Music, Media, Theatre and Communications in the Danvers, Massachusetts Public Schools. Co-author of *Teaching Music In Today's Secondary Schools,* published by Holt, Rhinehart and Winston. Author of many magazine articles and currently writes a monthly column in the Beverly-Peabody (Massachusetts) Times. Conducts workshops and seminars throughout the United States on how to organize programs for elementary, junior high and high school musically gifted and talented students.

RONALD THOMAS *(Violoncello, Chamber Music)* Attended New England Conservatory and the Curtis Institute. Studied with David Soyer, Leslie Parnas, and Lorne Munroe. Solo performances with Philadelphia Orchestra, St. Louis Symphony, Hartford Symphony and Seattle Symphony. Chamber music concerts with Lincoln Center Chamber Music Society and Spoleto Festival of Two Worlds and extensive tours with both piano and string trios.

WALTER V. TOKARCZYK *(Percussion)* B.M., M.M., New England Conservatory of Music. Studies in percussion and tympani with Everett Firth and Morris Goldenberg. Toured as tympanist and percussionist with Boston Pops, Goldovsky Opera, Luboshutz and Nemenoff, and the St. Louis Symphonetta. Wide experience as percussionist in theatre orchestras.

VYACHESLAV URITSKY *(Violin)* Studied at Glasvnov School of Music and State Odessa Conservatory, U.S.S.R. Performed with Moscow Philharmonic. Currently member of the Boston Symphony Orchestra and a member of the faculty of the Boston University Tanglewood Institute.

ANGELA VANSTORY *(Vocal Coach, Opera Theater)* M.M. with Honors, New England Conservatory. Formerly with the Opera Dept., NEC; Opera Company of Boston; Boston University Opera Theater. Two seasons with Central City Opera Association in Colorado.

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